

## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

### III—"Productions Unlimited"

Have you ever watched a high school band play its first job? It's usually a pitiful process—and not on account of musicianship either. Many so-called kid aggregations knock off a brand of music that is infinitely superior to that of bands with much less hair.

But what they lack is showmanship, the ability to judge a crowd, to play the right tunes at the right time, to mix sets properly, to use the right lighting, the right uniforms, to utilize entertainment within the band—all of these things are necessary to be "commercial"—without any regard to the kind of music played.

The same thing is true of a crack band playing at a Broadway theater. How many hours do the theater production men sweat to try to whip a routine into shape, only to have a band that is musically hep go over with a dull thud because it simply can't showcase itself properly?

There is no crime in being "commercial"—I don't mean bad rhymes, Lombardo-toned saxes, nor funny hats. I do mean the ability to take a band and put it in a setting which will forcefully direct a non-musical audience's attention to it.

Though the public these days is far more conscious than for—  
(Modulate to Page 15)

## Lost Papers Put Bill Usher In Jug

New York—Billy Usher, who left Sonny Dunham for Boyd Raeburn, wound up in an Albany jail recently because of missing draft papers. The pinch took place after the vocalist confided to a couple of new acquaintances that his papers were lost or stolen shortly before he left Dunham's band to try a solo date in Albany. When the new friends turned out to be government men, Usher was taken to the local jail where he spent the night. His draft board straightened out the matter next day.

## Sinatra's Loot Suit

Los Angeles—Suit for \$100,000 has been filed here against Frank Sinatra. Songwriter Jimmy McHugh, RKO and Robbins publishing company by Jack Trizio and Chuck Bennett who claim *The Music Stopped*, sung by F. S. in *Higher and Higher*, was lifted from a song they submitted to the singer.

## BLUE NOTES

By ROD REED

This is the month when oysters R in season—and so are clambakes.

A fellow has built a song-writing machine, but it's really not such a new idea. Irving Berlin was invented years ago.

Abbott & Costello were able to dig up \$1,500,000 to buy Atlantic City's Steel Pier. Shows you can get rich if you save your punnies.

Icky Vicki says sopranos make the best entertainers for USO tours because they're all used to going over the high C's.

Famous last words: Let's invite Jon Hall to our party, Mr. Dorsey.

# DOWN BEAT

CHICAGO, SEPTEMBER 1, 1944

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## Robbins Strikes Recording Snag

New York—*Down Beat* has learned exclusively that the first big rift has taken place between song publisher Jack Robbins and a rival music power. Columbia records has let it become known that under no circumstances will any future Robbins-published tunes be considered for waxing on its label.

That such a situation might arise was suggested in the June 1 *Down Beat* which outlined Robbins' multifarious music activities. An article in that issue described the music world's great interest in the fact that Robbins is branching out from straight publishing to set up an artists' bureau and the Lion recording firm. More importantly, Robbins is investing money in new singers and bands with the clear aim of using them eventually as contracted pluggers for his songs.

In banning Robbins' tunes from its record library, Columbia indicates that it feels that publisher's many-sided interests threaten the quality of published music by acting as a monopoly that will stifle competition. Representatives of Victor and Decca, the other two major disc houses, had no comment to make on Columbia's blackballing of Robbins' products.

## Eckstine Spots Strong Trumpets

Chicago—Billy Eckstine's trumpet quartet grabbed the spotlight during the band's stay at the Regal theater here. The section was composed of: Dizzy Gillespie, Howard McGhee, Gall Brockman and Marion Hazel. McGhee, subbing in Eckstine's band, has recently been featured soloist with Georgie Auld's ofay crew.

Remaining personnel includes: Charley Parker and John Jackson, altos; Eugene Ammons, son of Al Ammons, and Lucky Thompson, tenors; Leo Parker, baritone; Gerald Valentine, Arnett Sparrow and Rudy Morrison, trombones; John Malachi, piano; Tommy Potter, bass; and Art Blakey, drums, and Sara Vaughn, vocals.

The band plays some terrific double-timed specials, such as *Salt Peanuts*, *Night in Tunisia* and *Blitz*, all arranged by Dizzy Gillespie. Gerald Valentine is scoring the ballads. The Eckstine crew is slated for another recording session for DeLuxe label on Sept. 15, at which time they will cut six sides.

## Attack Hamid Pier 'Jim Crow' Policy

Atlantic City—Hamid's Pier, mass entertainment spot here, is in the middle of a jam with Negroes because it denies them the right to dance in its name band ballroom. Recently a committee of local Negroes called on the spot's management to make a formal protest against discrimination.

Though the neighboring Steel Pier allows Negroes to dance in its ballroom, Hamid's Pier management claims that southern tourists staying in Atlantic City have complained about mixing and that it observed the complaint to avoid any race trouble.

## Keynote Waxes Rex

Los Angeles—Rex Stewart, Ellington's cornet star, arrived here in the middle of August for a vacation visit. While here, Stewart rounded up a hand-picked group of jazz men and recorded several sides for Key-note platter firm.

## Star Duster Selects Stars



Hollywood—For his own radio show on Mutual, Hoagy (Star Duster) Carmichael selected star musicians, such as (left to right) Jimmy Briggs, who directs the band; Joe Venuti, who is music director of the *Duffy's Tavern* show, and Opie Cates, who conducts on the Blue Network. Otto Rothchild Photo

## BG Rumored Ready For Overseas Hop

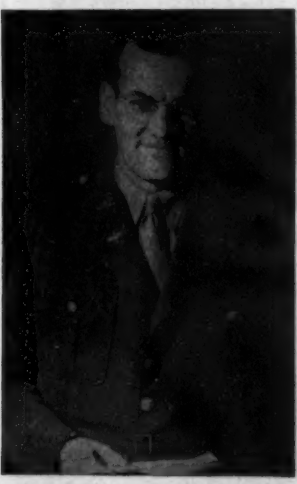
New York—Benny Goodman's long-planned overseas jaunt is shaping up at last. Though BG has been waiting a green light on a trip abroad for over a year, last minute hitches have always nixed an Atlantic hop. Now those close to the clarinetist say that he has been given the nod by government officials and is set to leave on a minute's notice.

The Goodman band for the journey will be a quartet with Teddy Wilson on piano, Sid Weiss on bass and Specs Powell on drums. The same musicians have been working with Goodman during his recent dates played in servicemen's hospitals in this area.

## Groaner Vetoes Studio Audience

Los Angeles—Bing Crosby has issued an order, banning presence of studio audiences at his Kraft Music Hall air shows, effective with his return to the program this fall. Reason was not revealed. Crosby is now overseas with a U. S. O. unit.

## Major Miller?



New York—Although he still wears captain's bars in this photo, taken at the BBC studios in London, word from overseas persists that Glenn Miller since has traded them for a major's gold leaves. With him abroad are Sgt. Ray McKinley, Sgt. Mel Powell, Sgt. Carmen Mastren and other stars of his great air force band. Official USAAF Photo

## Wack Flack

New York—This is a presidential election year and therefore the open season for smears. But one smear campaign in the music business outdoes anything the politicians have thought up so far. The press agent for one femme chirp has been spreading the yarn that a rival chanteuse has recently given birth to illegitimate twins. And just to add the proper flip, the story makes out that this white chantootie's chillun are colored.

It's a treat to beat your sweet in the Mississippi mud.

## TD Fronts For Injured Horn

Los Angeles—Tommy Dorsey doubled as manager and band-leader at the Casino Gardens Aug. 12 when Harry James was forced to take the evening off due to an ankle injury sustained in a baseball game that afternoon.

Tommy, informed of the accident shortly before the doors were to open, sent for his trusty slip horn and subbed as front man for his fellow musician and employee. "Harry would have done the same thing for me", he said.

James, at the time of the mishap which occurred as he made a "slide for home", thought that it was merely a sprain and planned up to the last minute to play the job that night. As the pain grew more intense, his manager, Dave Hytner, finally persuaded him not to play. It was discovered later that the small bone of the ankle had been fractured. A cast was applied at a hospital and the Horn was able to play the following night.

## Horn Switches Band Bookings

Los Angeles—Postponement of MGM picture engagement that brought Harry James and crew back to the coast in July has caused a switch in bookings for the band.

James, who closed his series of five week-end dates at the Dorsey brothers' Casino Gardens on Aug. 27, was scheduled to return to the Casino for the week-ends of Sept. 15-17 and 22-24 after which the troupe sets out on a tour which will end with a two-weeks' stand at Frank Bailey's Meadowbrook, starting Oct. 31. Meantime they will play a Coca Cola show virtually every week. Combo heads back to the coast following the Meadowbrook date.

## Ex-LA Guitarist Listed As First Hit By Robomb

Los Angeles—Related news reaching here via the Red Cross has revealed that the first U. S. citizen to be injured by a flying bomb was Bob Dunham, local musician who was granted leave-of-absence from his position of assistant to Local 47's President Spike Wallace to take an administrative position in the London office of the U. S. O.

U. S. O. officials here say that Dunham is also the only U. S. O. casualty by enemy action to date, a surprising fact in view of the large number of U. S. O. entertainers and musicians in the area in which the Nazi terror attacks have been concentrated.

Dunham was hit twice. The first time was on the night the flying bombs came over for the first time. He was en route to his U. S. O. office by taxi cab. He wrote in a letter to his wife that he suddenly experienced a sensation like "being shot out of a cannon". He awoke in a hospital. Three days later the hospital was hit and he was buried beneath a pile of debris.

The Red Cross report on his injuries mentioned internal and external injuries of a serious nature. However, his wife says that in his first letter to her since he was injured he indicated he was recovering satisfactorily. He advised her not to write as the letter "probably wouldn't catch up with him". She believes he is being returned soon to the U. S.

## Drum Snares RKO Pic Spot

Los Angeles—Gene Krupa, who comes to the coast this fall for a date at the Casino Gardens, has been signed for a movie stint at RKO studios. No assignment was set at this time but studio contacts are pretty sure he will get a featured band spot in RKO's next major musical, *George White's Scandals*, a filmization of successful stage revue of the early twenties.

## Blaze Destroys Raeburn Books

Palisades Park, N. J.—The fire that recently ravaged the park here nearly ruined the Boyd Raeburn band. Though the orch's entire library was destroyed, quick thinking by Johnny (The Shadow) Torres, Raeburn's band boy, saved most of the instruments. Ordered to keep out of the burning dance hall by fire officials, Torres grabbed a fireman's hat and coat and plunged back into the building. His ruse wasn't discovered until all the instruments save a bass viol had been carried to safety.

## Instrument Theft

Chicago—Four clarinets, a trumpet and a saxophone were stolen Aug. 8 from members of "George Hamilton's orchestra, playing the Palmer House here. A bystander said the thief entered the musicians' dressing room by posing as a member of the band.

## La Bailey On The Cover

Favorite singer of millions of fans, Mildred Bailey is featured on the cover of this issue in an exclusive pose photographed by Charles Peterson. The Rocking Chair Lady is devoting her full time these days to her weekly broadcast over the Columbia network, with a studio orchestra conducted by Paul Baron and presenting notable guest instrumentalists. Red Norvo and his woodpile, of course, are a fixture on the program.



## Band Vocalist's Pet Pooch Has Himself A Busy Day



"Time to get with it," says Spoo, the pet Cocker spaniel of Ginnie Powell, vocalist with Jerry Wald's band, now playing in the Panther Room of Chicago's Hotel Sherman.



Spoo's mistress agrees with the pooch, who was named after a dry goods firm in a middle western town, believe it or not.



Just another moment of play before starting the day. Spoo! Is that a lace hankie you're chewing? Cut it out, now!



So to the dressing room in the Paramount theater on Broadway, where the Wald band was featured before going west. The pup can't see the necessity for lipstick.



Perry Como (left) and leader Jerry Wald help Ginnie administer the daily dose of cod liver oil. Yes, the daily life of a diva's dog is a busy one, indeed! But Spoo loves it.

## Bluejacket 'E' Band Equals Civvies Best

Maintaining the rich tradition set by John Phillip Sousa during the first world war at the Great Lakes (Ill.) naval training station is the "E" band, batoned by Ralph Martire, s3/c, a former veteran of the NBC studios in Chicago. During

its portion of the weekly all-naval show presented in the Grant Park band shell, the bluejacket swing band has proven itself the equal of the civilian bands which play the Windy City.

Even though the sailor aggregation worked in the windswept bowl on the lake front, the band's performance was outstandingly clean as a unit. Unlike most civilian combinations, the "E" band has maintained its personnel and the regular rehearsals have the members working as an integral unit.

Smoothest section is the trombones led by Al Jorden's horn, long "Old Faithful" with J. Dorsey. There's not a civilian ork whose four trams are on a level with this band. The trumpets boast leader Martire's Spivakian trumpet on sweet and Chuck Forsythe, ex-Ina Ray Hutton blower, on hot. Jazz tenor parts are ably handled by Austin Little, once of the Herman Herd. Since the advent of Moe Purtill, ex-Miller tubber, the rhythm section has taken a new lease on life. Jack Shirra, who spent almost a decade as bassman with the late Hal Kemp; Lionel Prouting, former Spivak pianoman; and Sid Fisher, Chicago guitarist, complete the driving rhythm. The fine jump scorings are done

by Bill Bailey, late of the Jerry Wald crew.

The band broadcasts regularly on the *Meet Your Navy* program at 7:30 p.m. (CWT) over the Blue network. Complete personnel includes: Mal Elsted, Charley Spero, Austin Little, John Cordoro, Eddie Scherr and Bill Bailey, saxes; Les Spiegel, Howard Davis, Elmer Kaniuck and Ralph Martire, trumpets; Bill Douglas, Jimmy Hughes, Al Jorden and Art Yesser, trombones; Jack Shirra, bass; Maurice Purtill, drums; Lionel Prouting, piano; and Sid Fisher, guitar.

—slp

### Fields Into Casino; 'Strong' Finish Hint

New York—Herbie Fields replaced Bob Strong's band at Glen Island Casino for a week beginning August 22, marking his first major spot booking. Plans for Glen Island were uncertain at press time. There was a rumor that the spot would fold shortly because of poor business but other stories said that Fields might hold over and also that Strong would return to finish the season.

Carole Kay replaced Wandra Merrill with Fields' band.

### "Men & Maids" And Mate



Hollywood—Following his debut on the Blue Network, singer Johnny Clark visits the Streets of Paris to listen to Eddie South, the "Dark Angel of the Violin." With Johnny is his gorgeous blonde wife, Dian Manners, who pens the popular "Men and Maids" column in your *Down Beat*.

## Ten Years Ago This Month

September, 1934

Benny Goodman's first trio of releases for Columbia label grabbed the raves due to the leader's clarity; Red Ballard and Jack Lacey's trams; Adrian Rollini's baritone and tenor and Herman (Hymie) Shertzer's alto; Claude Thornhill's piano; George Van Eps' guitar and Hank Wayland's bass... Frank Trumbauer was instructing Charlie Teagarden in the art of flying a plane.

Johnny Muenzenberger, who later cut his cognomen to Mince, was handling an alto in the Buddy Roger's band... Danny Russo's boys returned to their old haunts, the Canton Tea Gardens, Chicago... Woody Herman, Milwaukee saxist, was listed "at liberty" in the Musicians' Directory... Paul Pendarvis, playing at the Congress Hotel, Chicago, was spotting Johnny McAfee's alto... Doty Lamour shared vocals with Herbie Kay at the Edgewater Beach Hotel, Chicago... Caesar Petrillo blew his tram in the pit of the Chicago theater... Santo Pecora trammed with the O'Hara band in the Irish Village of the Chicago World's Fair.

Fabian Andre contributed sparkling scores to Dave Miller's pit band at the Riverside theater, Milwaukee... Bob McElroy's aggregation held sway at the Schroeder Hotel, Milwaukee... Ralph Martire was following the trumpet parts of Italian airs at the Villa Venice of the Chicago World's Fair... At the Steinway of the Maurie Sherman band in the College Inn was Jack Gardner... Jess Stacy was playing with a five-piece at the Subway Inn, Chicago.

## Union Clamps Down On Philly Jam Fests

Philadelphia—Local hot men, and the traveling hot horns as well, are virtually homeless now that the local union, Local 77, has called a halt to all jamming. While union has frowned on the boys blowing their hot licks for free, the blowing-off-steam was allowed until now at Nat Sepall's Downbeat and Billy Kretschmer's Jam Session, both jam joints operated by clarinet-playing members of the local union. Both operators of the musicians' hangouts were called in by the union and advised that the no-jam edict has been extended to embrace every spot, with the ban extending to the traveling tootlers as well. Both spots were favorite haunts with side-men visiting the town, with the uninhibited jamming of the devotees the major attraction for pulling in the hep villagers.

## Decca Climbs Aboard Bunk's Bandwagon

Los Angeles—Decca platter firm, which, in the past, has concerned itself mainly with musical fare having broadest mass appeal, has taken a jump to two widely separated extremes. First was waxing of a series of platters, featuring the veteran trumpet player, Bunk Johnson, teacher of Louis Armstrong and still the hero of the enthusiastic but not numerous, devotees of the early-day jazz form he represents.

The other was the signing of pact with the Southern California Symphony association, governing body of the Los Angeles Philharmonic Orchestra. The sympho group, under its permanent conductor, Alfred Wallenstein, has just concluded a full week of waxing at the local Decca plant. Officials said full details and scope of Decca's sympho program would not be revealed at this time.

The Bunk Johnson discs were recorded largely as result of efforts of Bill Colburn, San Francisco jazz impresario who was one of those responsible for bringing Johnson from his home in New Orleans to San Francisco for participation in the jazz concerts which have been held in the Bay City during the past year. Backing Johnson was a combo comprised of Wade Whaley, clarinet; Floyd O'Brien, trombone; Fred Washington, piano; Frank Pasley, guitar; Red Callendar, bass and Lee Young, drums. Among the titles (they did eight sides) were *Panama, Balboa, the Jack, Low Down Blues* and *Arkansas Blues*.

## Frank Dailey Honored At Anniversary Party

Newark, N. J.—The music world paid tribute to Frank Dailey here two weeks ago with a party in his honor held at the Terrace Room, one of Dailey's famous dine and dance spots. Bandleaders, singers, bookers, and song writers were on hand to fete the former orch leader turned dance promoter who celebrated his twenty-fifth year in show business.

## Johnny Morris To Follow Billie Rogers

New York—Johnny (Paradiddle Joe) Morris is slated to bring his new band into the Pelham Heath Inn following Billie Rogers this month. Morris starts the new venture with the blessing of his ex-boss, Tony Pastor, and takes with him another Pastor sideman, Charlie Trotter, who will double as manager. Morris, like Pastor, is being booked by GAC.

## Dorseys Paired In Music Battle

Los Angeles—The "Battle of the Balcony", which has been keeping the name of Tommy Dorsey in the public prints from day to day, is likely to be effaced by the "Battle of the Brothers".

Tommy Dorsey and Brother Jimmy (that's the peaceful one), who have been known to swing at each other over night club tables—strictly in fun, of course—were scheduled to swing at each other musically as their respective bands faced each other in a "Battle of Music" on the night of Sept. 1 at the brothers' newly acquired ballroom property, the Casino Gardens, soon to be renamed the Colonnades.

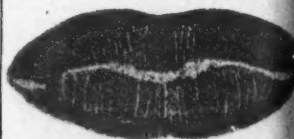
Occasion marks the first time the Dorsey Brothers have played a date, or appeared together professionally since that time some nine years ago that Tommy walked off the stand at the Glen Island Casino after telling Brother Jimmy what he could do with the short lived "Dorsey Brothers' Orchestra."

J. Dorsey (if he survived the meeting) was scheduled to play two successive week-end dates at the Casino, with Tommy and band due for three weeks, starting Sept. 15.

## Scouts Sepia Stars

Los Angeles—John Auer, RKO producer, is shopping for musical talent, including a top-bracket name band, for an all-Negro musical. Tentative title is *Sweet Georgia Brown*.

## Your Kiss Autograph



Meredith Blake

For the men in service, here and abroad, *Down Beat* presents each issue the kiss autograph of a popular dance band vocalist. This time it's Meredith Blake of lovely voice and charm, who sings with Shep Fields all-reed band, which was so popular at New York's smart Copacabana that it will play a return engagement.

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# Tests Show Tea-Kick Proves A Poor Lick

by JOHNNY SIPPEL

Washington, D. C.—Recent tests, involving the administering of pyra-hexyl compound, a substance which furnishes the identical psychological effects of marihuana, show that the victims of this drug appear to regard their musical ability as improved after the use of the drug. The tests, administered by C. Knight Aldrich of the United States Public Health Service, have further shown that the degree of musical efficiency is decreased after the use of the marihuana-like synthetic.

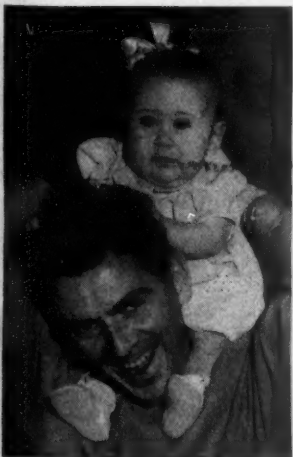
Using 12 healthy male patients as subjects, Aldrich administered the Seashore tests of musical talents to the men, both while they were in a normal condition and after they had fallen under the influence of the drug. The subjects, all serving prison sentences for violation of the Marihuana Tax Act, had used marihuana for an average of nine-and-one-half years. Their ages ranged from 47 to 23. Two of the patients were professional musicians and two others admitted to musical ambitions. Each subject was given the test three times—twice without any drug and the third trial was administered four-and-a-half hours after ingestion of satisfying amounts of pyra-hexyl compound. Tests were given at one-week intervals.

## Loss of Judgment

Although nine out of 12 subjects scored lower on the musical tests after using the drug, eight of the men expressed the opinion that their scores had improved and none recognized the evident loss of efficiency, following the ingestion of the drug. This conclusion corroborates the findings of Walter Bromberg, author of *Marihuana, A Psychiatric Study*, who stated that a subject's evaluation of his own performance is enhanced after the use of the drug.

The six sections of the Seashore method test the subject on his ability to determine pitch, loudness, rhythm, time, timbre and the last portion determines the power of tonal memory. The average of the results of the three tests applied showed that the subjects achieved the highest score on the second test. On the third test, which was administered when the subject was under the influence of the drug, the score returned to the level of the initial test. One exception was noted in the case of rhythm, where the scoring change between the second and third tests was negligible. This would indicate that the use of the drug obliterated the gain due to practice.

## Peggy's Papoose



Hollywood—Perched high on the shoulders of her pop, Dave Barbour, is Nicki Lee Barbour, the daughter of Peggy Lee, former Benny Goodman singer, whose Capitol recording of *Ain't Goin' No Place* has her fans excited. Daddy Dave is playing guitar on three network shows. Gene Lester Photo

## Sorry!

New York—An item in the last issue of *Down Beat* said that Gene Krupa had used four different gal singers in as many weeks. Apologies go to Gene, who has used only two girls in his new work, Evelyn Ambrose and the current Peggy Mann. What *Down Beat* should have said was that Herbie Fields hired four different singers in as many weeks, in case you're still interested.

## AGVA Penalizes Fem Ork Leader

Los Angeles—Armlida, nightclub dancer and entertainer who took a flyer at the band business fronting her husband's (Bud Glenn) band at the Zuccas' Hollywood Casino, was slapped with a \$500 fine and three-months' suspension by American Guild of Variety Artists on charge that she socked and "verbally abused" an AGVA rep who called to collect her dues.

Writing in the July, 1938, issue of *Federal Probation*, Lawrence Kolb, Assistant Surgeon General of the USPHS, says: "Marihuana is more intoxicating than alcohol, and the abusive use of it is more likely to lead to insanity than the abusive use of alcohol." He calls marihuana more harmful in these respects than opium, but addition to marihuana, Kolb adds, does not bring physical dependence as is the case with opium. Marihuana, Kolb continues, produces a peculiar intoxication somewhat similar to, but more fantastic than intoxication from alcohol. When the marihuana smoke is inhaled, the subject becomes hyperactive and anxious, he has vague fears and may even fear death and become panicky. This is followed by a feeling of calm, ease and elation. He becomes talkative and is filled with a vivid sense of happiness. Kolb asserts, Limbs and arms feel light and the head seems larger than he knows it to be. Sense perception is increased so that colors seem brighter, sounds are clearer and sensations are more vivid.

Kolb points out that "thoughts come quicker and the subject feels that he can see to the bottom of things and solve problems so much better, when, as a matter of fact, he is usually less efficient, but the jazz musicians, who indulge, claim with some show of reason and credibility to have increased the sense of rhythm and beauty with a consequent ability to produce better music."

Continued use of the drug has many times caused insanity, Kolb declares. In unstable persons it may bring on short psychotic episodes after only a few doses. Most patients eventually recover from mental ills when the use of the drug is discontinued, Kolb reports, but there is a form of dementia caused by marihuana from which there is no recovery.

## WHEN IN DETROIT

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DETROIT HOME OF  
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## Uncle Joe Greets Lena



Chicago—Joe Sherman, owner of the Garrick Stage Lounge and bon vivant of Randolph street, poses in his own club with George Jones (left) and Lena Horne, whose songs at the Chez Paree have taken the town by storm.

## Phil Harris Extends Stay on Kay's Show

Los Angeles—Phil Harris, who was personally picked by Kay Kyser to fill the latter's spot on the "Kollege of Musical Knowl-

edge" for an eight-week period, will hold the emcee's position on the show for an additional five weeks, giving him a full 13-week cycle. Kyser will not return until Oct. 1.

Harris has also been fronting the Kyser band in appearances at training camps.

## 'New Faces' Tops Swing St. Fare

New York—The musical scenery along 52nd St. keeps changing. Chief arrivals and departures include Billie Holiday's debut at the Downbeat Club where she shares billing with Red Norvo's band and Coleman Hawkins cutting out for a date in Washington, D. C. Oscar Pettiford of Onyx fame has taken his band to Boston for a week at the Tic Toe there, Stuff Smith's violin taking over at the Onyx.

At the Three Deuces, Art Tatum has left for a six weeks' absence, during which time he'll have an eye operation. Charlie Shavers' band holds over plus Slam Stewart with a trio featuring his own bass, Johnny Guarneri's piano and Sammy Weiss' drums.

The Art Hodes Trio continues at Jimmy Ryan's with the regular fall jam sessions scheduled to begin latter part of October, organized by Milt Gabler.

Newport Society's Favorite Entertainer!

## KEMP READ

"THE SINGING PIANIST"

(7th Month)

Luke's Lodge, Newport Beach, R. I.



"I HAD TO GET THERE A LOT EARLIER, TOO, BEFORE I DISCOVERED GOLDENTONE PLASTIC REEDS"

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Also available for Alto Clarinet, Bass Clarinet, Soprano Sax and C-Melody Sax at \$2 each.

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## CHICAGO BAND BRIEFS

Gene Krupa was set to succeed Jerry Wald in the Panther Room on September 8 for eight weeks with Les Brown to follow, but a recent change brings Les Brown in on that date and Gene Krupa will open on October 6 for the scheduled eight weeks. Ernest Byfield returned to the Sherman after many weeks overseas as a war correspondent.

Louis Armstrong opens today at the Regal theater for a week. . . . The Oriental comes on with Frankie Carle this week, Boyd Racburn and the Mills Brothers the week of September 8 and Jimmy Dorsey for a week on September 15. . . . Charlie Spivak holds forth at the Chicago theater until September 8 when Betty Hutton makes her appearance.

After a period of over two years separation, Joe Turner, the blues shouter, rejoined his pals Albert Ammons and Pete Johnson, currently at the Cabin In The Sky. They open at the Forest Park Hotel in St. Louis September 11. . . . Ben Webster did open at the Garrick August 19. Eugene Smith, boogie woogie pianist, and the Lee Barnes' trio, ala King Cole, have also been added to the Garrick roster. Robert Wilson replaced Water Buchanan on bass with the Jesse Miller combo. . . . Guitarist Ernest Ashley, with Bill Samuels, piano and John Lindsay on bass, are at the Ritz Lounge. . . . Tut Soper replaced Bob Harrington on piano with the Eddie Wiggins group at the Brass Hall and the Red Cody trio is also at the Ritz. . . . Ted Friedman's combo is at the Capitol Lounge.

Georg Brunis returned to the Ted Lewis band, which closed at the Latin Quarter last night and

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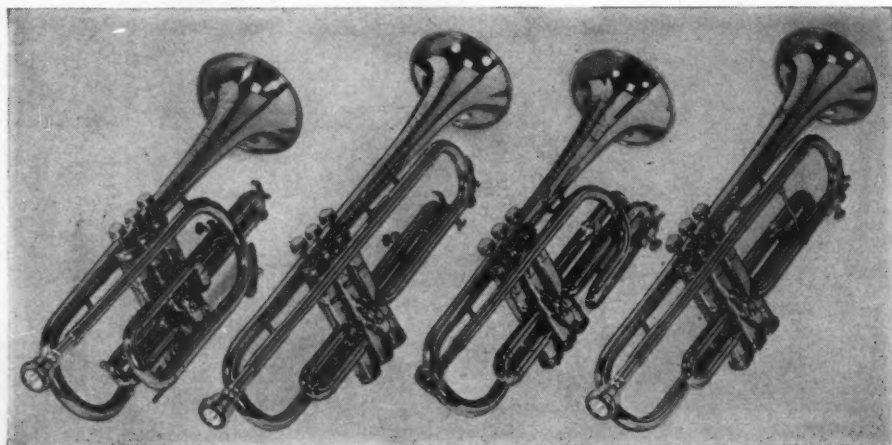
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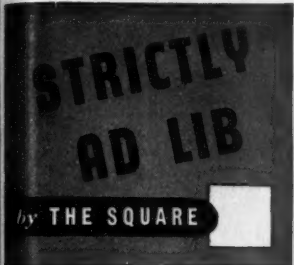
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Johnny Bond, trumpeter-vocalist featured with Jerry Wald and later with Mitch Ayres, has his own band, booked by GAC and handled by Lou Levy. . . . Irving Fazola, once one of the heaviest as well as one of the best clarinet tootlers, is so thin following his illness that even his friends don't recognize him. . . . Bob Davis, who sang with Jan Garber, is doing radio work on the west coast.

Most of the name bands have made a bid for Tenorman Herbie Hoyer, who is getting his navy release, but he probably will build his own band, as will Bill Mustard, trombonist, who left Horace Heidt to go home to Buffalo. . . . Radio censors have banned Cootie Wil-

## SITTIN' IN



### FALSE-FACE

Though this kid cuts  
Some righteous jam—  
Such muggin' tags him  
"Uncured Ham."

—g.h.p.

liams' recording of *Cherry Red Blues*. . . . Harry (The Hipster) Gibson has signed a personal management contract with Jack Philbin and will be tossed into smart clubs.

Dinah Shore will return from that grand job she is doing overseas in time to begin her new NBC radio series on October 5. . . . Gene Krupa (who did not hire Carole Kay, as we stated here last issue) probably will replace his vocal group, the G-Notes. . . . Pianist Jess Stacy gave Horace Heidt his two weeks notice and is working on his large band under the aegis of GAC.

## Another Jazz Pic Yet

Los Angeles—Telefilm, Inc., 16 mm. movie firm, is planning production of a documentary film showing growth of jazz in New Orleans. J. A. Thomas, Telefilm exec, said firm hoped to secure services of number of veteran jazz men like Bunk Johnson and others still active.

## Kings Karol Together Again



Hollywood—After a series of interruptions, due to honeymoons, husbands entering service and appointments with the stork, the Four King Sisters are harmonizing as a unit again on the Kay Kyser air show via NBC. This pose of (left to right) Alice, Luise, Donna and Yvonne, was made at McClellan Field in Sacramento.

## Evelyn Ambrose Drowning Victim

Atlanta, Ga.—Returning here after a brief stint with Gene Krupa's new band, Evelyn Ambrose, 24, blonde vocalist whose picture appeared in the July 1 and again in August 1 *Beat*, was drowned Saturday, August 19. Miss Ambrose, who was unable to swim, was boating with two companions, when the boat sprung a leak and capsized.

## Out of Marine Corps

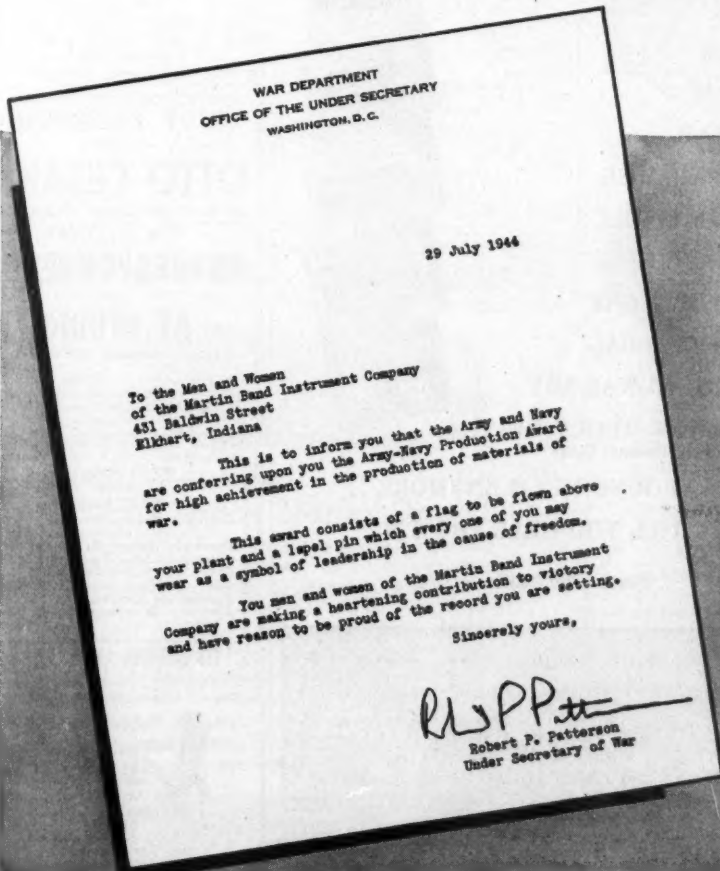
Los Angeles—Norman Doyle, for many years associated with GAC office here, is back in civvies again after serving stint with marines and drawing release on over-38 grounds. Prior to enlistment, Doyle was manager of Fox Studio Club. He plans to associate with motion picture firm here.



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Under Secretary of War



## CHICAGO BAND BRIEFS

Gene Krupa was set to succeed Jerry Wald in the Panther Room on September 8 for eight weeks with Les Brown to follow, but a recent change brings Les Brown in on that date and Gene Krupa will open on October 6 for the scheduled eight weeks. Ernest Byfield returned to the Sherman after many weeks overseas as a war correspondent.

Louis Armstrong opens today at the Regal theater for a week. . . The Oriental comes on with Frankie Carle this week. Boyd Raeburn and the Mills Brothers the week of September 8 and Jimmy Dorsey for a week on September 15. . . Charlie Spivak holds forth at the Chicago theater until September 8 when Betty Hutton makes her appearance.

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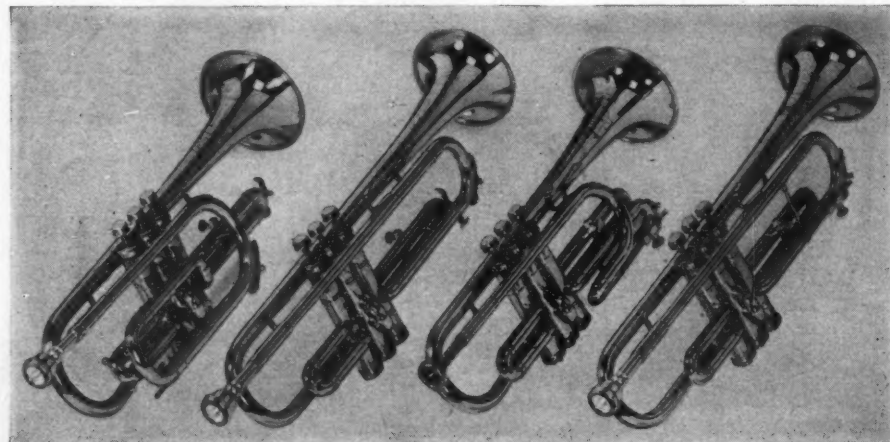
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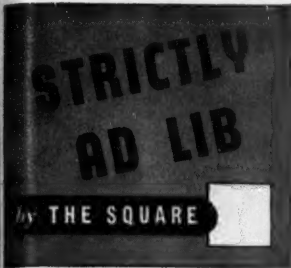
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Stuff Smith, back home at the Onyx in Manhattan, is doubling with soundies, radio guesters and some recording. . . . Koussevitsky of the Boston Symph is urging a music festival to soothe diplomats at the peace conference—but no bounce nor boogie! . . . Jack Egan is an ensign now. . . . Evelyn Knight, Mark Warnow and Betty Wayne will make with the comedy as well as the music on the new Ed Wynn airshow, starting September 8.

My Record of the Week (or the month, for that matter): The Charioteers singing *This Side of Heaven* on that Columbia platter. . . . Popsie, band boy with the Woody Herman Herd drew a 4-F. . . . Tenorman Gene Sedric back after a lengthy illness and will resume with his band soon. . . . Red McKenzie, now in New Orleans, has a waxing date with Milt Gabler for the Commodore label. . . . Dolly Dawn is at the Glass Hat in Gotham.

Johnny Bond, trumpeter-vocalist featured with Jerry Wald and later with Mitch Ayres, has his own band, booked by GAC and handled by Lou Levy. . . . Irving Fazola, once one of the heaviest as well as one of the best clarinet bootlers, is so thin following his illness that even his friends don't recognize him. . . . Bob Davis, who sang with Jan Garber, is doing radio work on the west coast.

Most of the name bands have made a bid for Tenorman Herbie Heymer, who is getting his navy release, but he probably will build his own band, as will Bill Mustard, trombonist, who left Horace Heidt to go home to Buffalo. . . . Radio censors have banned Cootie Wil-

liams' recording of Cherry Red Blues. . . . Harry (The Hipster) Gibson has signed a personal management contract with Jack Philbin and will be tossed into smart clubs.

Dinah Shore will return from that grand job she is doing overseas in time to begin her new NBC radio series on October 5. . . . Gene Krupa (who did not hire Carole Kay, as we stated here last issue) probably will replace his vocal group, the G-Notes. . . . Pianist Jess Stacy gave Horace Heidt his two weeks notice and is working on his large band under the aegis of GAC.

### Another Jazz Pic Yet

Los Angeles—Telefilm, Inc., 18 mm. movie firm, is planning production of a documentary film showing growth of jazz in New Orleans. J. A. Thomas, Telefilm exec, said firm hoped to secure services of number of veteran jazz men like Bunk Johnson and others still active.

### Kings Karol Together Again



Hollywood—After a series of interruptions, due to honeymoons, husbands entering service and appointments with the stork, the Four King Sisters are harmonizing as a unit again on the Kay Kyser air show via NBC. This pose of (left to right) Alice, Luise, Donna and Yvonne, was made at McClellan Field in Sacramento.

### Evelyn Ambrose Drowning Victim

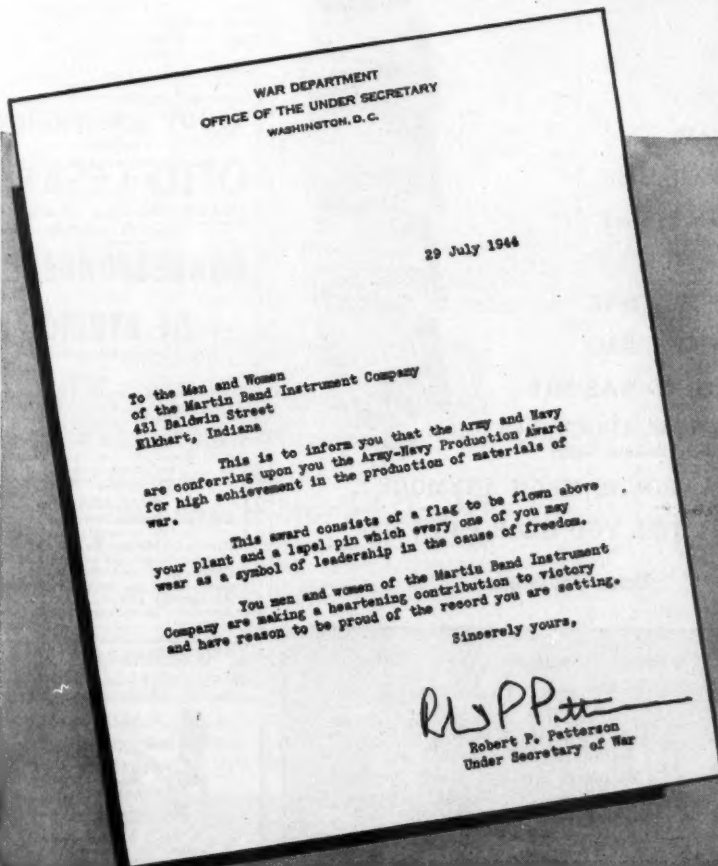
Atlanta, Ga.—Returning here after a brief stint with Gene Krupa's new band, Evelyn Ambrose, 24, blonde vocalist whose picture appeared in the July 1 and again in August 1 *Beat*, was drowned Saturday, August 19. Miss Ambrose, who was unable to swim, was boating with two companions, when the boat sprung a leak and capsized.

### Out of Marine Corps

Los Angeles—Norman Doyle, for many years associated with GAC office here, is back in civvies again after serving stint with marines and drawing release on over-38 grounds. Prior to enlistment, Doyle was manager of Fox Studio Club. He plans to associate with motion picture firm here.



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### SITTIN' IN



#### FALSE-FACE

Though this kid cuts  
Some righteous jam—  
Such muggin' tags him  
"Uncured Ham."

—g.h.p.



## Artie Shaw To Form New Band Without Strings

Los Angeles—Artie Shaw's new band, if and when it does make its appearance, will have no strings, according to the recently-discharged navy maestro. Report is that Shaw will return to the stand with a standard group—eight brass, five saxes and four rhythm.

When the clarinetist entered the navy, he was strong for a semi-symphonic, with a full complement of strings. At the present time, he is said to be planning a band for a proposed theater tour to begin in October. His new combo would resemble his great band of 1937.

Dave (Ace) Hudkins, Shaw's sidekick, has left the hill-billy field to take over the job of

coralling a group of top-sidemen for Artie's opening. Hudkins said Shaw will pay to get the best men. Shaw's agency affiliations are still vague, with William Morris reported setting him for theaters and MCA working on radio time.

## Manager's Wife Dies of Stroke

Los Angeles—Jessie Stewartson, wife of Jerry Stewartson, band manager to Freddy Martin, and herself well known in show and musical world under her former professional name of Jessie Pollard, died July 30 at her home here of a heart attack. She had suffered no previous-known illness. During recent years Mrs. Stewartson has assisted Freddy Martin in the management of his publishing interests.

DOWN BEAT covers the music news from coast to coast.

## MP's Shutter LA Liquor Parlors

Los Angeles—Several local nitery ops, who had ignored warnings from military police authorities on illegal liquor sales, found the army wasn't fooling when they found their establishments labeled "out of bounds" for servicemen.

Most prominent spots to be hit were the Sunset Strip's Mocambo and Trocadero. Both spots were removed from the army blacklist after a week but operators were warned that they were "on probation". Main downtown spot to be hit was the Club Babalu, currently playing Illinois Jacquet. Ban was still on there at press time.

Los Angeles—Xavier Cugat goes into Ciro's Sunset Strip nitery Sept. 26, following Ted Straeter ork. Cugat's location date at the recently reopened swankery will be his first in several years.

## Irving Mills Plays Host



Beverly Hills—On the occasion of his 25th anniversary as a music publisher, Irving Mills staged a reception in his palatial home here for Morton Gould, composer, who recently reached the coast to make a movie. The host poses here (center) with Jose Iturbi (left) and the guest of honor (right).

## LOS ANGELES BAND BRIEFS

The Club Alabam, leading Central Avenue spot which was seized by Uncle Sam's agents for allegedly failing to pay up federal taxes, went dark for a time but re-opened when Manager Curtis Moseby assured the tax men that everything would be taken care of. The International Sweethearts, who were on the stand when the black-out fell, returned for a couple of nights but then moved out to play the Lincoln theater here, after which they head east via one-nighters and theaters. One of their first stops was to be Balboa Beach, marking the first appearance there of a colored band. Meantime another hassle between Reg Marshall agency and the local Frederick Bros. office seemed to be developing over whether the next band in the Alabam would be Marshall's Harlan Leonard or FB's Fletcher Henderson.

### Bands-About-Town

Ted Lewis reports to Slapsie Maxie's Sept. 12, following Frankie Masters . . . Plantation has Count Basic coming in Sept. 7, with Earl Hines on deck to follow in October . . . The Trionon, with Joe Sanders current, has Lionel Hampton com-

ing in Sept. 23 and Frankie Masters next-in-line . . . Aragon still undecided at this writing on a band to follow Al Donahue, who pulls out around Sept. 7 for Jantzen's Beach. Probable that Duke Shaffer, whose local band has been sharing the Aragon stand with Donahue, will be held over . . . Sonny Kendis, a newcomer to these parts, took over at the Trocadero, where Maxine Sullivan is currently soloing . . . Saunders King slipped into the Swing Club following Benny Carter.

### Notings Today

Karl Kiffe, the 16-year-old drummer who sparked the Hollywood Canteen Kids, is now a solo feature in *Blackouts of 1944*, the phenomenally successful stage show at the El Capitan theater in Hollywood . . . The address of Billy McDonald, who has been a top man for some time with the Frederick Brothers agency, is given in the musicians' union directory as "c/o MCA, Beverly Hills, Calif." . . . A publicity release on Frank ("Volley") De Vol, KHJ music director, credits him with playing "saxophone, clarinet, flute, trumpet and bass cello" . . . And a trade paper item on Composer Albert Hay Malotte refers to him as writer of the sought, *The Lord's Prayer*.

Alex Neiman, viola player with HJ, out for a long rest on doctor's orders. No permanent replacement at writing . . . Harry Schooler now handling band promotion work for the Zucca Brothers . . . Eddie Miller, recently discharged from the army, mulling idea to rebuild his band around the nucleus of former Bob Crosby handmen . . . Pinky Tomlin emceeing the selection of candidates for this season's "Miss America" contest. Preliminaries are being staged at army camps.

Hotel Hayward readying a new dance spot to open next month (in case you noticed that mob of band agents down near 5th & Spring) . . . Micky Scrima's new eatery on Cosmo just off Hollywood Blvd. drawing big play from the profession . . . Zucca Brothers have a new band prospect, Bob Kuhn, in their "break-in" spot, the Terrace at Hermosa Beach. Ben Pollack handling the managerial reins . . . Pee Wee Hunt in line-up of the all-star outfit rounded up by Hoagy Carmichael for his new Mutual Net show.

## Carle Marks

New York—Columbus discovered America and Columbus, Ohio, has now discovered Frankie Carle. The nimble-fingered maestro recently nabbed himself a cool \$5,500 net for a three day theater stay in Ohio's capital. The gross of \$11,500 set a new house record.

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By Charles Emge

Bing Crosby's *Going My Way* was released in some cities at least a month before it got its first showing in Hollywood, where we generally preview pictures a day or so prior to their local openings, so many of you will have seen the picture before you read about it here.

We mention it now not to add our belated and unnecessary praise but because we, having made so many biting remarks in this column about Hollywood people and their products want to go on record to the effect that an industry that can produce a picture like this should be forgiven for all its past and future transgressions.

The music in *Going My Way* is notable—not for itself—but for the rare taste and intelligence with which it was selected and utilized.

At no time does an unseen studio orchestra break the spell of realism. Crosby sings either without accompaniment—an effect that is very beautiful—or to accompaniment from such sources as might logically be present, the boys' choir seen in the picture, and the piano which he himself is supposed to play. There are no absurd attempts to convince anyone that Bing is the piano player. The sequences are made wholly plausible by the simple expedient of keeping his hands out of the camera's range.

The lack of fancy orchestral arrangements is a pleasant relief. Even in the sequence where Bing and his boys' choir are joined, supposedly extemporaneously, by an opera house orchestra (in *Swinging on a Star*) an effort was made to provide an arrangement that sounds not too unlike an improvised accompaniment. The opera house sequence in which Rise Stevens does an excerpt from *Carmen* (The Barber of Seville in prints made for foreign distribution, because of performance rights difficulties with *Carmen*) is good because you get the impression you are seeing and hearing it from the wings of the stage.

Most of the boys who appear in the choir are bona fide members of the St. Brendan's church choir which recorded the music, though a few child actors were added for bit parts. We're not sure whether Jean Heather (as Carol James) did her own singing or not—but it's not important as her role is not essentially that of a singer.

Lot Lingo

*Going My Way* couldn't have been what it is without Bing Crosby. In it he attains a stature far beyond anything ever expected or heretofore required of him. It seems unthinkable that he should return to conventional filmicals. On the other hand to

## Anne & Charlie



Hollywood—I Like a Man Who Makes Music is the title of this number in which Anne Shirley and Charlie Barnett (with his band) are featured in RKO's *Music From Manhattan*, soon to be released.

match *Going My Way* would be almost impossible. But we hope he tries it.

Quite a bit of talk here over the switching of Louis Armstrong from Warners' *Hollywood Canteen* to the less-important *Pillar of Post*, with Armstrong fans pointing to the fact that the only Negro musical group in the *Canteen* opus will be the Golden Gate Quartet. Joe Glaser denies that Louie is being "pushed around" by the studio. Says he got a swell deal for Louie on the switch and is "very happy." Andrews Sisters are latest addition to *Canteen* musical fare, doing the old Warren & Dubin hit, *Lullaby of Broadway*. . . 86 Hollywood gal musicians got in a nice stretch of work on MGM's *Music for Millions*, in which Jose Iturbi will be seen directing a women's symphony and chorus in the Hal-le-lu-ja Chorus from Handel's *Messiah*. However, the orchestral sound track was done by MGM staff musicians—mostly male.

Joe Reichman, Carmen Cavallaro, Henry King, Ray Noble, Ted Fio Rito reported to Paramount, minus their orks, for novelty piano stint in *Out of This World*. . . The week *And the Angels Sing* opened in Los Angeles Evangelist Aimee Semple McPherson bannered the marquee of her big Temple on Glendale Blvd. with the same title for her "illustrated sermon" of the week. No complaint heard from Paramount studio on "theft of title." . . Tommy Dorsey & hand, working in *Thrill of a Romance* at MGM, recorded Sy Oliver's *Opus No. 1*, swing version of an old French folk song.

Victor Young's main theme for his score to *Frenchman's Creek* is taken from Debussy's *Clair de Lune*, a departure for Young, whose themes for picture scores are essentially original. An interesting musical item on the



**HOLLYWOOD — BRIGHT LIGHTS:** Agent Joe Glaser, busy contracting orks here, also has a yen to open a music publishing firm. Controlling such bands as Freddie Slack, Lionel Hampton, Louis Armstrong, Teddy Powell, Andy Kirk, Red Norvo and Jan Savitt, he figures to do okay. . . Micky Scrima's new eatery comes on with those fine spare-ribs and barbecue stuff, and Buddy Rich and the boys have been havin' their bread and jam sessions there. . . Doty Lamour may go to Atlantic City to judge the "Miss America" thing. Doty sez it isn't true that she's adopting a babe.

Feist Music is settin' up perm headquarters on the MGM lot, along with Robbins and Miller, as subsubs of Metro. . . TD and JD are furnishing a red leather and chrome room for the press and bulb squeezer's comfort. They've also fixed up an annex to the main dance-room dubbed "Jit-

score is that though Joan Fontaine is seen apparently playing a clavichord in the picture the music was recorded for her on a harpsichord, for the very good reason that no playable clavichord was available. The one seen in the picture is, of course, a silent prop built in the Paramount shops. . . Harry Owens & band working in Republic's *Lake Placid Serenade*. Ray Noble in the same pic fronting a studio-assembled ork. . . Cowboy bandsman Jimmy Wakely to be starred in a series of Monogram pix entitled *Saddle Pals*. Ten per cent of Jimmy's salary for the series will go to Boys' Ranch, a Texas institution for kids who need a new start in life.

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terbug Jungle" where the hepsters can kick up their heels.

The Orpheum hated to let Count Basie go, as the Count's record counted up to equal the \$43,000 set by the Ink Spots, Ella Fitzgerald and Cootie Williams last April. . . Marion Hutton gifted her hubby with a juke box on his birthday. . . JD will manage the fatcuff career of Buddy (Lightweight) Moreno and could do as well managing TD. . . Louise Tobin, the ex-Mrs. The Horn is a daily visitor to the Birmingham hosp and they say it's to see a Major. . . Will Osborne re-forming a new band.

It took Bing and Louis Jordan only three hours from 6 to 9 Pyem to record *Is You Is or Is You Ain't, Don't Fence Me In, My Baby Said Yes and Your Sox Don't Match*. . . Sgt. Tony Martin is still in Florida awaiting overseas orders. . . You could hear that backstage brawl between Vincent Lopez's chirps Karole Singer and Gerry Larson clear out here. . . John Scott Trotter of the Bing show jest bot LOP's "Marsons Ranch". . . Double marquee that has the locals howling is *Hold Back The Dawn*—The Lady Has Plans!

**ARC LIGHTS:** Don Ameche and Bing Crosby, both independent producers now have their pictures rolling. . . Johnny Clark spotted in Jack Scholl's *Nautical But Nice* at Warner's and singing Saul Chaplin's tune *Mom in Hello Mom* at Col. . . The Legs will have 24 changes of gown for that torso in *Diamond Horseshoe* at 20th. . . Gene Krupa and his band will have a top spot in *George White's Scandals of '45* at RKO. . . John

Auer will produce and direct an all sepi pie *Sweet Georgia Brown* at RKO and would like Lena Horne for the title role.

**LOVE LIGHTS:** Steve Crane who learned about beautiful chicks from Lana Turner, is dating Bonita Granville, Dolores Moran, Betty Hutton and June Allyson. Allyson also "goes steady" with Dick Powell and Hutton has dates with Steve Richards and Eddie Norris. . . Judy Garland and Roger Edens gettin' around faster than Eleanor Roosevelt. . . Ella Mae Morris and her hubby told the judge it ain't *Love, Love, Love*. . . Mercedes Marlowe, who is Jack Dempsey's girl, has dates with Hantz Hall, the Deadendkid.

Rudy Vallee commutes between his ex-Betty Jane Greer and blonde (yup!) Ann Richards. . . While Ginny Simms is arguing with the press whether Pat Nearney is a Thing or just a Rumor, Gloria De Haven is dating Pat and occasionally—Dave Rose. . . Arlie Shaw got a load of Ramsey Ames and can be reached for future dates at the Garden of Allah.

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## DIGGIN'— the DISCS

WITH JAY

Krupa, James, and Thornhill are all represented on Columbia's latest release. Gene offers *Bo-lero At The Savoy* and *Side by Side*, 36726, with Anita O'Day on the vocals. Harry plays *Estrellita* and *My Beloved Is Rugged*, 36729, with Helen Forrest singing the latter. Claude furnishes *There's A Small Hotel* and *On Moonlight Bay*, 36725, with the lyrics handled by the Snowflakes.

### Hot Jazz

#### Capitol Jazzmen

#### New American Jazz Capitol Set A-3

This album marks Capitol's initial contribution in the field of hot jazz. All in all it is a highly successful debut, despite the incongruity of personnel on the first four sides. Criterion 10009



## Strange Fruits

New York—Two characters were talking about the Jap Zero Hour record, show aired from Tokio nightly to propagandize American soldiers in the Pacific.

"Didya know that they play new releases on that show?" asked one character. "I was talking to a soldier the other day and he said he's even heard records as recent as the Decca *Oklahoma!* album."

"Is that so?" said the other character. "Gees, that Jack Kapp will stop at nothing."

couples Sullivan's *Clambake In B-Flat* with Clesi's *I'm Sorry I Made You Cry*. Joe himself shines on *Clambake* and the late Jimmie Noone comes through with some of the greatest clarinet he ever cut. Jackson Teagarden's vocal and Zutty Singleton's drumming are outstanding on *Sorry*. Ellington's *Solitude* and Larkin's *Casanova's Lament* are paired on 10010. The first features Dave Matthews' very modern tenor work and also includes some incidental muted stuff by trumpeter Billy May. Dave Barbour's guitar introduces *Lament*, but the Big Gate's blues singing and tromboning rightly dominate the rest of the way. On 10011, Larkin's *Ain't Goin' No Place* is backed by *Sugar*, that good old standard from the pens of Pinkard, Mitchell and Alexander. Fine choruses by Shorty Cherock, Eddie Miller, Les Robinson, Pete Johnson and Barney Bigard made *Sugar* a must item. Peggy

Lee sings the coupling, a number in the blues idiom, as she has seldom sung before. The Spikes brothers' *Someday Sweetheart* is rather unfortunately mated with *That Old Feeling* by Brown and Fain on 10012. Nick Fatool and Stan Wrightsman join the rest in taking excellent solos on *Sweetheart*. Peggy Lee's work on the reverse concludes the album on a note that is somewhat removed from true jazz. This showcase is, nevertheless, one of the best efforts at hot music ever issued by a commercial company.

### Mary Lou Williams

#### Roll 'Em Mary's Boogie Asch 1003

Together with the four Williams sides reviewed here exactly three months ago, these two have now been released in Asch's album 450. *Boogie* is a solo, not the best Mary has recorded but commendable just the same. *Roll 'Em* features Hall's clarinet, Newton's trumpet and Dickenson's trombone in addition to the leader's piano. Al Lucas is on bass, Jack Parker on drums. Both numbers, of course, are originals.

### Swing

#### Coleman Hawkins

#### Feeling Zero Disorder At The Border Apollo 753

Zero is undoubtedly the most extraordinary number that the Hawk has ever composed, a tune with a definite mood and plenty of feeling. Furthermore, the Bean is all over the place on tenor. *Disorder* is just that, possibly the worst thing Coleman has ever put on paper. Whether muted or open, Dizzy Gillespie's trumpet makes little sense. Even Hawkins here persists in avoid-

## SITTIN' IN



### SMALL WONDER

This band's big man  
Is little Jack  
Who plucks the guts  
Away in back!

—g.h.p.

ing all notes that, thrown together, might have any semblance of meaning.

### Lips Page

#### Paging Mr. Page Uncle Sam Blues Savoy 520

Oran himself wrote both numbers, the first a rather ordinary jump tune and the second quite an earthy blues. *Paging*, a riff in the K. C. tradition, spots solos by Clyde Hart, Page, Don Byas, Floyd Williams and Lips again. Catlett's drums, however, provide the chief kicks. *Lips* singing on *Uncle Sam* surpasses anything he has ever done, except possibly on Shaw's *St. James*. Piano, sax and trumpet share choruses.

### Dance

#### Benny Carter

#### I'm Lost Just A Baby's Prayer At Twilight Capitol 165

Otis Rene wrote *Lost* and Dick Gray, Carter's newest vocal discovery, sings the lyrics. Lewis, Young and Jerome composed *Prayer*, which is sung by Savannah Churchill. Let it sell, I still wish Capitol would permit Benny

## BEST TUNES of ALL by Jux

### Bugle Call Rag

Most popular of all rags, this number was actually inspired by a standard bugle call, the same which Basie and others elaborate as *Bugle Blues*. It was composed by Pettis and Schoebel and Meyers, the first two also being featured on the first recording of *Bugle Call* by the Friars Society band in 1921. This group was, of course, the same unit known earlier and later as the New Orleans Rhythm Kings. Here is a rag perfectly designed for a succession of breaks, a vehicle for jazz that goes way back to another era, an era that produced a very different type of hot music from what we know today. *Bugle Call Rag* is, however, just as good now as it was almost a quarter century ago.

#### Available:

Cab Calloway, Brunswick 80016 (Brunswick 6196); Chocolate Dandies, Columbia 36008 (Columbia 2543); Benny Goodman, Columbia 36109 (Brunswick 7644); Benny Goodman, Victor 25487; Glen Gray, Decca 869; Metronome All-Star Band, Victor 27314; Zutty Singleton, Decca 3685 (Decca 465); George Wettling, Decca 18044.

#### Unavailable:

Duke Ellington, Victor 22938; Bobby Hackett, Vocalion 5375; Eddie Lang, Okeh 41410; Glenn Miller, Bluebird 10740; New Orleans Rhythm Kings, Gennett 4987; Red Nichols, Brunswick 3490; Ray Noble, Victor 25223; Rex Stewart, Hot Record Society 2005.

#### Foreign:

Billy Banks, Brunswick F 500-198; Benny Carter, His Master's Voice X 4698; Spike Hughes, Decca E F3606; Dickie Wells, Victor 26220 (Swing 6).

to wax some of his instrumental originals. His scorings are fine even on these pops and his alto work, though scarce, is good (Modulate to Page 9)

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18258—Coleman Hawkins with "Buck" Washington at the Piano  
18259—It's the Talk of the Town  
18260—Fletcher Henderson and His Orchestra  
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18097—Seven in Tokyo Town  
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18101—Zutty Singleton and His Orchestra  
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18443—He's the Different Type of Guy  
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RECORD RARITIES... AT RECORD PRICES



# Waring Calls Coda To Discless Decade

By FRANK STACY

New York—If you were around in 1932, you'll know why Fred Waring's current Decca record releases come as a substantial surprise to the music world. The 50 disc sides that Waring recently cut for Decca mark the end of the longest

and strongest fight ever made by a performer to control the radio and phonograph use of his own recorded work.

Up until 1932, and dating back to '23, Waring's Pennsylvanians waxed for RCA Victor where their platters were consistent big sellers. So much so that Waring started musing about the future of the phonograph record and allied devices, wondering what effect they might have eventually on his career and that of his fellow artists.

**Anti-Juke Box War**  
Even at that time, it was apparent to him that recording performers were not getting full benefits from their record products. The ASCAP fight for performance royalties had been won after a long fight and Waring could see no reason why a similar dividend should not be forthcoming from anyone who used recorded musical performances commercially. So long as discs were used merely for home consumption, there was no problem. But the operators of juke boxes were buying up quantities of records at wholesale prices to play on their nickel machines (where they earned millions of dollars yearly) without paying any royalty to the musicians who made the records possible.

Worse, Waring saw, was the fact that so-called "disc jockeys" on hundreds of radio stations were selling air time to sponsors on programs that used nothing but recordings... again without any of the money so earned being

diverted to the recording artists. The leader attempted to warn other bandmen of the pitfalls that lay ahead in the recording field and suggested they form an organization to force control of the recording device so that they would be given an equitable share in its profits. He met with little success. Most leaders were apathetic about fighting for what seemed to them some future, vague danger. They were making money on recordings, especially if they were lucky enough to have one of their original tunes backing some terrific disc success, in which case they'd grab a fistful of composer royalties. What they couldn't see was that they were missing out on just as much loot by not lobbying for artist royalties on every platter spinning in a corner-store juke box or helping to sell a thousand products on radio shows all over the country.

**Long Legal Fight**  
Pushing ahead on his own, Waring instituted a series of lawsuits against radio stations and juke box owners, lawsuits too lengthy and technical to describe here. Enough to say that though Waring won many court decisions, his victory was a hollow and expensive one. Though he could stop his recordings from being played on the air or in juke boxes, other leaders supplied all the discs that were needed, so that the Pennsylvanian hold-out amounted to little more than a gesture of defiance.

In 1932, discouraged by the lack of progress he was making through the courts and embittered by the indifference of other musicians to the recording problem, Waring gave up the fight and confined his band work to live radio and stage appearances. Now, with his Decca sessions which include albums of Jerome Kern and Cole Porter compositions, as well as most of the popular standards heard on his radio programs through the year, Waring has relented. His reason for giving in is a curious yet logical

## Victor Signs Her



New York—Dimpled Martha Stewart, who once used the name of Martha Wayne, but sang on the All-Time Hit Parade under her new monicker, has been signed by Victor to make plat-

ters. Says Waring: "The Pennsylvanians are recording again because all of us in the band feel that at least some of the work we've done should be left for posterity to hear."

## Diggin' The Discs—Jax

(Jumped from Page 8)

enough. He can do so much better, however, that it seems a shame not to allow him to give his very best.

**Stan Kenton**  
*And Her Tears Flowed Like Wine*  
*How Many Hearts Have You Broken*  
Capitol 166  
Tears, as sung by Anita O'Day, may easily prove to be Stan's first

## Lush Lexicon

New York—Zanzibar is probably the only night club in the world where you can learn while you leer. Each patron of the spot gets a dictionary along with his entree. The tome is that erudite volume on jiveology compiled by the eminent etymologist, Noah Webster Calloway.

smash record hit. It has just about all the tricky clichés necessary to make a best-seller. Gene Howard sings *Hearts*. Stan's arrangements are interesting, but not interesting enough to make material like this sound very convincing. He, too, should be given more instrumentals to do.

## Vocal

**Johnny Mercer**

*Duration Blues*

*Sam's Got Him*

Capitol 164

Johnny sings both sides with great humor, especially his own *Duration*. There is no lyricist in the land who can possibly compare with Mercer, and few white singers other than Teagarden, Crosby, Herman and Carmichael. Mercer is definitely in, and he should be!

**Ella Mae Morse**

*The Patty Cake Man*

*Invitation To The Blues*

Capitol 163

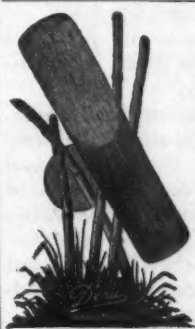
Roy Jordan wrote *Patty Cake*, and I don't know why. Neither do I understand why La Morse picked it to record, except perhaps because it should sell. *Invitation* is somewhat better, but still nothing to cause much commotion. This disc will be popular, I suppose, so let it go.

## Novelty

**Will Bradley**

*Request For A Rhumba*  
*Fry Me Cookie With A Can Of Lard*  
Columbia 36719

*Request* is not quite so perfunctory as it sounds. Ray McKinley, vocalist, walks off with all the honors on the *Lard* opus.



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## Herd Members Waxing On Jazz Label Discs

New York—The Woody Herman band is literally waxing prolific. Besides the Herd recordings, released on Decca, discs featuring small combos made up of Herman band members should be available at your favorite record store soon.

Chubby Jackson, bassist, and tenorman Joe (Flip) Phillips each have cut sides for the Signature and Future labels respectively, backed by other Herdmen. The Herman band is playing currently at the Pennsylvania Hotel here.

## Rudy's Conductor

Los Angeles—Frank De Vol, onetime arranger for Horace Heidt and now music director at KJL, Mutual outlet here, has been tagged as music director on the new Rudy Vallee air show, which tees off over NBC Sept. 9.

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- ☐ Star Dust; Curry In A Hurry—Charlie Shaver Quintet—12"—\$1.05
- ☐ Hawkins Eurhythmics; Voodoo—Coleman Hawkins—\$1.10
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- ☐ Swinging The Elks; Dirty Dirty—Jelly Roll Morton & Orch.—\$1.05
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- ☐ Jericho; Nice and Cozy—Cozy Cole All Stars—85c
- ☐ How Deep Is The Ocean; Stumpy—Coleman Hawkins—\$1.10
- ☐ Crazy Rhythm; Get Happy—Coleman Hawkins—\$1.10
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- ☐ Swing High—T. Dorsey—52c
- ☐ Little Man With A Candy Cigar—T. Dorsey—52c
- ☐ Just One More Chance; Blue Moon—Coleman Hawkins—12"—\$1.05
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- ☐ Drag 'Em; Little Joe—12"—M. L. Williams—\$1.05
- ☐ Uptown & Downtown Cafe Boogie—12"—ed. Hall Sextet—12"—\$1.50
- ☐ It Had To Be You—Artie Shaw—52c
- ☐ American—strol; Volga Boatman; G. Miller—52c
- ☐ Your Feet; No Big; Honeysuckle Rose—"Fats" Waller—52c
- ☐ Body and Soul—Coleman Hawkins—37c
- ☐ The Minor Drag; Two Sleepy People—"Fats" Waller—52c
- ☐ The Joint Is Jumping; I Can't Give You Anything But Love—"Fats" Waller—52c
- ☐ Love Stacy Blues; Noni—Jazz Stacy—\$1.05
- ☐ Penn. 6-5000; Star Dust—G. Miller—52c
- ☐ Serenade To A Savage; Moonglow—Artie Shaw—52c
- ☐ Ain't Misbehavin'—"Fats" Waller—52c
- ☐ American Jazz Album (b. bigard, j. teagarden, j. noone, etc.)—\$3.68
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- ☐ Harlem Jazz Album (f. henderson, d. redman, ellington, etc.)—\$3.68
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## Why Band Leaders Should Get Bars!

(The following editorial is reprinted from the Army & Navy Bandsman, official publication of the United States Army and Navy Bandsmen Association, Inc., of which Lieut. A. R. Teta is secretary and treasurer.)

During the present War, Chaplains, Pharmacists, Veterinarians, Nurses, Dieticians, Physio Therapy Aides, Recreational, Athletic and Radio Program Officers have held or hold commissions.

Women Officers hold commissions in the Army, Navy, Marine Corps, and the Coast Guard.

Music Advisors, the majority without any previous military experience or training have been commissioned, holding rank as high as a Major.

A bill is before Congress to commission Morticians.

Many of our Bandleaders were disappointed with our policy on Bands, Bandleaders, and Bandsmen, and therefore, sought the only loop-hole for advancement by giving up their military musical careers, and going to Officers Candidate Schools, where in three months' time they were given commissions in other fields, about which they knew nothing. Some of these now are holding ranks as high as Lieutenant-Colonel.

Notwithstanding Executive Order No. 33 of the President, which automatically would give authority and command of bands to Bandleaders, (who are thoroughly versed in Band problems) more than 500 young officers, with NO musical background, have been made Band Commanders. In some cases they even lead the band and relegate the Bandleader to the side lines. These young officers should be made available for overseas duty where they are urgently needed.

Bands are not represented on the General Staff, or on some central bureau or department, such as the Adjutant General's Department, where problems affecting bands may be referred. For concrete example, recently two 28 piece bands were consolidated to form a Divisional Band of 56 pieces, with two Bandleaders, one a Chief Warrant Officer, and the other a Junior Warrant Officer. The latter would be deprived of promotion in this setup. The consolidating of these two bands brought together two bass drums, 2 cymbal players, 2 piccolos, 2 E flat clarinets, etc. No consideration was given to tone quality or control, instrument balance, etc. Additional saxophones should have been added due to the demand for swing bands. The Army does not recognize "Swing Bands" in the Table of Organizations. This unit is an important cog, in the wheel of bands. Neither was any thought given to adding oboes, bassoons, bass and alto clarinets, flugelhorn, etc.

There is no definite formula, or Field Manual, which defines the duties of Bands or Bandsmen in theatres of combat. The present Field Manual 28-5 was revised by someone not qualified in Bands of the line, and is as outmoded as the Springfield rifle. No changes have been made with the exception on April 2, 1942, an amendment was promulgated by someone who thought Bandsmen were "Supermen." We defy any branch of the Armed Forces to even think of getting a human to do in combat what is outlined in F. M. 28-5-1/2.

Bands in combat who had outstanding Bandleaders

### Musicians Off the Record



Chicago—Taking a double chorus in brass here are Red Allen, now playing his second year at Joe Sherman's Garrick Stage Lounge, and his 13-year-old son, Henry Allen 3rd.



#### NEW NUMBERS

ALLEN—A son to Mr. and Mrs. Bob Allen, July 30, in Hollywood, Cal. Father is Tommy Dorsey vocalist.  
HAYMES—A daughter to Mr. and Mrs. Bob Haymes, July 30, in Hollywood, Cal. Father is singer.  
KERPATE—A 7 lb.-4oz. daughter, Trudy Gay Rudean, to Mr. and Mrs. Rudy Kerpate, recently, in Evanston, Ill. Father is Chicago pianist.  
BENAVENTE—A 7 lb.-4 oz. daughter, Barbara Jo, to Mr. and Mrs. Joe Benavente, Aug. 4, in New York. Father is musician on the Hit Parade and pit man at the Martin Beck theater, New York.  
PEER—An 8 lb.-10 oz. son, Ralph Iversen, to Mr. and Mrs. Ralph Peer, Aug. 9, in Hollywood, Cal. Father is president of Southern Music Company.  
SWAIN—A daughter, Susan Elizabeth, to Pvt. and Mrs. Paul S. Swain, July 26, in Jackson Heights, N.Y. Father is former alto saxist and arranger for Teddy Powell, now at Camp Blanding, Fla.  
FULCHER—An 8-3/4 lb. son, Jimmy, to Mr. and Mrs. Kenny Fulcher, June 30, in Roanoke, Va. Father is with Washie Bratcher ork.

#### TIED NOTES

COX-MONTEZ—Gerald L. Cox, bassist

and who were courageous and did splendid jobs in combat beyond the call of duty, have not been rewarded with increased rank because of their anomalous rank of Warrant Officer.

Bandleaders have performed almost every commissioned officers duties, such as adjutant, supply officers, operation of post or divisional canteens, athletic officers, recreational officers, officer of the day, and platoon commanders in combat. Perhaps one of the most frequent reports of Bandleaders in combat is that bandsmen are called on to do everything in combat, with no opportunity of providing music and recreation. In one case, after 78 continuous days of combat and hardship, they were exhausted. When finally a break came for divisional relaxation, cleaning process, etc., the bandsmen were not given the same treatment as other combat troops, but had to dig out the band instruments they had not seen for almost three months. With no "lips" these "Supermen" were expected to produce music. These Bandsmen need morale stimulation as well as the rest of the troops.

Our band losses in combat have been high in killed, wounded and missing in action. No definite plan has been provided for replacements, relief, etc.

The War Department was opposed to elevating the Chief of Chaplains to a Brigadier Generalcy. Congress has given him this rank notwithstanding these objections and recently a higher rank of Major General has been passed by Congress.

The War Department was opposed to commissioning nurses. They now can be promoted as high as Colonel.

The War Department was opposed to giving rank of Brigadier General to the Chief of Dentists. Major General was passed by the Congress.

WACs may become officers after three months, and can attain ranks up to Lieutenant-Colonel. This does not include Mrs. Hobby's Colonelcy as Chief of WACs.

Write your Congressmen and Senators TODAY!



"Now, take Doc f'rinstance—one thing I can't dig about working in radio!"

### CHORDS AND DISCORDS

Only A Sip of 'T'

Camp Livingston, La.

Dear Beat,  
What is Hollywood trying to do with the great jazzmen in the movies? Another of their great farces was *Twilight On The Prairie*, featuring Teagarden and his band.

Every time Big T would play some of his great stuff, the scene would shift to some comical nonsense, leaving Jackson in the background and barely heard. Why can't those bigshots out there give a break to the jazz-starved public and let jazzmen play with the camera giving them undivided attention?

Hollywood's present attitude to our jazz greats stinks. I'm eagerly looking forward to the day they get out of their Mickey Mouse suits and give us jazz as it should be played and photographed.

PVT. DONALD R. DIEM.

### Spoiling the Act

Toledo, Ohio

Dear Sirs,  
I'd like to question the consistency of Lieut. Gen. Brehon Somervell's statement that "crooners should be put to work at something useful." At least, entertainers are continuing their morale-building work, so that they may buy more war bonds and contribute to the federal tax revenue. Seems that an organization as large and necessary as our fraternity could protest such unnecessary bandying and innuendoes, regarding the caliber and character of our profession.

GEORGE MARTIN.

### A Right Guy

Omaha, Nebr.

Dear Sirs,  
I'm writing on behalf of a detachment of marines stationed here, many of whom served on Guadalcanal and Tarawa. Since we've been stationed in Omaha, our detachment has been treated royally, both socially and musically, by Vic Humason, local leader. He and the boys in his band have gone out of their way to provide us with fun, such as picnics and swimming.

His girl vocalist, Babe Morello, is really wonderful, too. We have voted her our "Official Marine Dream Girl." She is just that.

THE MARINES OF RMS #13



# A COLUMN FOR RECORD COLLECTORS.....

## THE HOT BOX

By GEORGE HOEFER, Jr.

Jazz lore flowed freely across a table the other night at the Band Box on Chicago's N. Clark street. Jasper Taylor, the drummer with Ralph Brown's Blue Rhythm Trio, was reminiscing about music times in Memphis and Chicago. The ever-smiling drummer and one-time washboard king offered the following unsolicited memory, "I recorded with Johnny Dadds once, we rehearsed for the date around at Fred Keppard's flat, did a couple of tunes, *Salty Dog* and *Stockyards Strut*." This testimony should throw the balance to Ensign Love in the William Love-Eugene Williams controversy that flamed in the pages of the *Record Changer* and *Jazz* magazine last year. This famous collector argument was started when Williams reissued on his Jazz Information label the Keppard Paramount 12399 and listed Jimmy O'Bryant as the clarinetist on the label. In addition, Taylor's statement would tend to eliminate the possibility of Dadds having played on Jasper Taylor's Paramount 12409.

Jasper Taylor was born in Texarkana, Texas, and learned to play drums while attending the Industrial School where he played in the boys' band. He left home to travel with minstrel shows and in 1911 landed in Memphis where he met W. C. Handy and joined Handy's orchestra for a long run. In 1917 his companions in the band were Johnny Dunn, the late cornetist,



Jasper Taylor

and Buster Bailey, the famous clarinetist. Taylor recorded on most of the Handy Columbias. Late in 1917 the drummer took a pit job at the Owl theater in Chicago with Clarence Johnson's orchestra. Both Jasper and Ralph Brown, with whom he plays today, spent nine years in Dave Peyton's Grand theater orchestra where they played accompaniments for Bessie Smith, Ethel Waters and Clara Smith. Jasper has been a Chicagoan ever since 1917.

Taylor did a good deal of recording back in the twenties. He worked on one of Jelly Roll Morton's earliest dates in 1924 for Paramount. Many Paramounds were made with Jimmy Blythe and Jimmy O'Bryant. An interesting personnel given by Taylor is that of the Dixie Washboard Band, a group that waxed quite a few Columbias. Ed Allen-trumpet, Clarence Williams-piano, Benny Morton-clarinet (no relation to the trombonist) and Jasper Taylor-washboard. He recorded on Brunswick with the Fess Williams' Royal Flush orchestra. His last session was probably one with Reuben Reeves in 1934. Delaunay lists the drummer as Richard Barnett on *Zudan*, *Mazie*, *Yellow Five*, and *Screws, Nuts and Bolts* on Vocalion 2638 and 2723. Jasper remembers making these tunes.

Miscellaneous items of interest gleaned from Jasper Taylor's reverie: Keppard was the most powerful horn he has ever heard, Kep could blow over a fifteen piece band with ease; Jasper taught the young Lionel Hampton to play the xylophone, an instrument Taylor played frequently with W. C. Handy's orchestra, and recorded several

sides for Columbia playing xylophone with the band.

**JAZZ ON RECORDS:** Joe Sullivan recorded two original solos last March at the Sound Workshop in Hollywood. Sunset Recording Co. of Hollywood has released them on Sunset 100 and 101 24 Hours at "Booth's" and *The Bass Romps Away*, respectively. There is some interesting boogie on these sides by Sullivan, who has not recorded in over a year. Record retails for 75 cents and can be ordered from Sunset Recording Co., 10527 Felton Ave., Inglewood, Calif.

Philip F. Elwood of 2830 Regent St., Berkeley 5, Calif., has recently mailed out a disposition list containing some worthwhile records.

**JAZZ PUBLICATIONS:** The first Jazz Music Book to be released by England's *Jazz Music* magazine has been received in this country. It is *Chicago Documentary Portrait of a Jazz Era*, by Frederic Ramsey, Jr., the American writer. It consists of notes transcribed from intervals while the book, *Jazzmen*, was in preparation and from the files of the *Chicago Defender* organized into a running account of Chicago jazz from the New Orleans influx to the end of the golden age in 1927. A narrator and quotations from various musicians carry the story interspersed with appropriate records as background to the narrative.

The St. Louis Jazz Society, 1468 Hamilton Ave., St. Louis, 12, Mo., a society for collectors of hot, announces the forthcoming publication of a jazz quarterly. Linton Foersterling, head of the

society, advises the format will be similar to that of Bob Thiele's *JAZZ*, now discontinued. Will contain from 70 to 90 pages and sell for sixty cents.

**JAZZ DEBATE VIA TELEVISION:** George Malcolm-Smith, conductor of the Gems of American Jazz radio show broadcast over WTIC, Hartford, Conn., defended jazz on *Opinions On Trial*, televised by the Columbia station in New York City last month. Subject of debate was "Resolved: that Jazz Music Has a Demoralizing Effect on the Youth of the Nation." Opposing Malcolm-Smith was Gene O'Neill, son of the famous playwright and professor of Greek Philosophy at Yale University. Witnesses for Malcolm-Smith were Harry Lim, Leonard Feather, and Teddy Wilson. O'Neill had Professor Leo Schrade of the Yale Music School, Mrs. Frances Roth, chief of social protection for Connecticut, and Charles Atlas, the famous strong man.

**COLLECTOR'S CATALOGUE:** B. T. Doane, 2712 East West Highway, Chevy Chase, Md. A jazz purist who emphasizes Oliver, Noone and Armstrong.

John G. Heinz, 600 James St., Syracuse 3, N. Y. Features collection of Louis, Morton, Dadds, New Orleans and Chicago jazz. An attorney-at-law who now has from 500 to 1000 records for sale or trade.

Mr. and Mrs. Edward E. Crosby, 2140 W. Touhy Ave., Chicago 45, Ill. and their daughter Kathleen. An entire family of collectors specializing in Dixieland and Chicago. Mrs. Crosby started it eight years ago with a copy of Bix Beiderbecke's *Goose Pimples*. The daughter,

Dee, is wandering from the family fold with a new-found love of Ellington. She is spending her summer vacation from high school waiting on the customers at the Session Record Shop.

Ronald D. Nixon, 11 Garden Hill Ave., Moncton, N.B., Canada. Wishes to advise readers of the *Hot Box* he has many Victors, Bluebirds, Deccas and Columbias to trade for Bix, Tesch, Muggsy and some Commodores, Blue Notes and the Columbia albums.

Leo F. Schnore, Jr. has returned to Chestnut Ridge Rd., Elyria, Ohio.

Los Angeles—Zucca Brothers, who have tried everything else, will install series of rustic rhythm combos in hope of bringing the Casa Manana out of box-office slump that has hit new lows since Dorsey brothers hyped their own and other beach spots with heavy ad lay-out on Harry James. First in the Casa is Bob Wills, always a big draw in his own field.

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## Prima Donna Act Causes Shuffle

New York—Temperament is working a change in the Cafe Society line-up here, effective September 1. With star of the show Hazel Scott and band-leader-pianist Eddie Heywood not seeing eye to eye on how music should be played, the latter takes his band out of uptown Cafe, replaced by clarinetist Edmond Hall and a sextette. Trombonist Benny Morton, who has been playing in Hall's group at downtown Cafe, will continue there with a six-piece of his own. Heywood's plans are indefinite.

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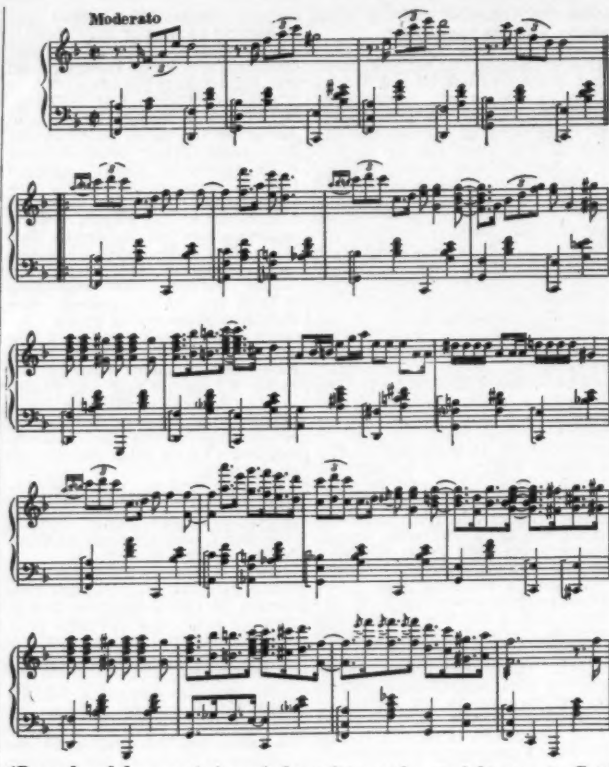
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## Fats Won Spot As An Immortal With Technique

By Sharon Pease

For our fifth repeat column, we have chosen the late Fats Waller. His original column appeared in *Down Beat*, December 1, 1938. A condensed biographical sketch appears below.

Born New York City, May 21, 1904 . . . Died Kansas City, Mo.,

December 15, 1943 . . . Acquired a thorough schooling in piano, organ, and harmony through extensive study with Professor Carl Bohm . . . While still in grammar school, became organist at the church where his father, Rev. Edward Martin Waller, was pastor . . . Family wanted him to become a minister but he preferred music . . . When 17, secured his first job with stage band at Lincoln Theater . . . A short time later began making records for Okeh and player rolls for Q. R. S. . . . To Chicago in 1927 where he played organ at the Vendome Theater . . . Returned to New York for solo and recording work (1927-32) . . . During this period wrote the musical scores for *Keep*

### Shufflin' and Hot Chocolates.

**Large Discography**  
After a tour of concerts in Europe (1932) became staff artist at WLW, Cincinnati . . . Later transferred to CBS, New York . . . Organized own orchestra in 1935 . . . Again toured Europe in the summer of 1937 . . . Recorded with many units in addition to the bands he fronted and worked on over a thousand sides . . . Disolved band in fall of 1943 to work as a single in pictures . . . Had parts in *Cabin In The Sky* and *Stormy Weather* . . . Died of a heart attack aboard a train enroute from Los Angeles to Chicago . . . His better known compositions include *Honeysuckle Rose*, *Am I Misbehavin'*, *Keepin' Out of Mischief Now*, and *Alligator Crawl*.

Fats' style is illustrated in the accompanying example, the introduction and first chorus from his recording of *Oh Baby Sweet Baby*, Bluebird 11383. Typical of most of his work, there is no

unusual effect other than the injection of his unique humor as depicted in the trills and grace notes. The bass style is commonly used, but Fats played it with a stimulating artistry, highlighted by a solid beat with a clean, relaxed attack—just the right balance on open left-hand tenths and musical voicing of the after-beat chords. These factors made him an outstanding orchestra pianist. It was his work at the keyboard that inspired the lift and drive that characterized his famous organizations. His rightful claim to greatness was based not so much on what he did but how he did it.

### Thiele Plans Waller Album And New Mag

New York—Bob Thiele's Signature label is issuing a Fats Waller memorial album. Four sides each by Earl Hines and Nat Jaffe will feature tunes written by the late Fats.

Thiele, publisher of the magazine, *Jazz*, announces that he is planning a new publication to be called *Signature* which will be used as a publicity tie-up for his record releases like Dave Dexter's *Capitol* sheet. Thiele is reported to be interested in backing a full-sized Dixieland band like the old Bob Crosby outfit.

### Diminutive Dinah Using Midget '88'

Los Angeles—"Ticker" Freeman, accompanist and arranger to Dinah Shore, who is accompanying the singer on her current tour of French battlefield area, is playing a 60-pound "midget" piano. The three-octave instrument was discovered at Lockheed recreation center here. It takes up little more space than a piano accordion, instrument usually used on such tours.

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## Mus Che In M

New York—The band of the GI's have been giving to the boom-boom. Wartime reasons to give a minute in and when (delayed) of course music to brigade of with Kay Frances Colonna member) ling consi trated a fortunate escaped in was force

Litlin' New Cal Benny tromonica) Hopped of the inva pleasant Kostelane the North al and Spike a band to m up in Eng blaast ri Face at cl Irving months in tion, Thi turned with There Are and prom The Sp mean that make groups ur mobile un a pin-up mental s maskers a gettin and plenti ing the w from battl

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## Ne

St. Pa cently di Saxie Dow with his b former da seven-pie mona, Mir lee, but pl band in l Frederick



## Musical Names Cheer Fighters In Many Zones

New York—Despite the fact that plans to tote a big name band overseas to entertain fighting GI's never materialized, plenty of musical characters have been traveling far and wide to give the boys a change from boom-boom in the ears.

Wartime secrecy for security reasons makes it impossible to give a complete and up to the minute inventory of who's where and when but here's a partial (delayed) report. Bing Crosby is, of course, the biggest name in music to enlist in the overseas brigade during his radio layoff, with Kay Kyser as a close second. Frances Langford and Jerry Colonna (the trombonist, remember) have been globe-girdling consistently with that celebrated author, Bob Hope, and fortunately the whole crew escaped injury when their plane was forced down in Australia.

### All-Star Casts

Liltin' Martha Tilton went to New Caledonia with the Jack Benny troupe as did Larry (harmonica) Adler and June (accordion) Bruner. Dinah Shore hopped off to England to give the invasion boys something pleasant to remember. Andre Kostelanetz and Lily Pons gave the North Africa GI's some classical and semi-classical fare.

Spike Jones, the first name band to make it as a unit, wound up in England to get a chance to blast right in *Der Fuehrer's Face* at closer range.

Irving Berlin, who spent four months in Italy with his production, *This Is The Army*, returned with the information that *There Are No Wings on a Foxhole* and promptly made it a song.

The Spike Jones precedent may mean that other bands will get to make some trips but by and large the USO has found large groups unwieldy, favoring more mobile units combining a comic, a pin-up and a couple of instrumental soloists. Meanwhile the muskies who remain in the U.S. are getting plenty of workouts and plenty of kicks, entertaining the wounded warriors, back from battle.

## Philly Sidemen Piped Away By Visiting Orks

Philadelphia—Slappy's Swingsters, ace local septa jump crew, lost two of its lead men to the bigger names. Kent Pope, alto sax, left for Lucky Millinder while Eddie Glover took his trumpet to Cootie Williams.

Frankie Juele, whose band holds forth at the Garden Terrace of the Benjamin Franklin Hotel, hypos his sax section with the addition of Mike Goldberg, coming out of Charlie Barnett's band.

## Newlyweds



St. Paul—Hal Leonard, recently discharged member of Suxie Dowell's navy band, poses with his bride, Mary Jean Cronin, former dancer. Hal conducted a seven-piece at the Oak's in Wisconsin, Minn., after leaving service, but plans to organize a large band in New York, booked by Frederick Brothers.

## Bandsman Hero



England—T/Sgt. Jimmy L. MacDonald, 23, former pianist with Reggie Childs, won the Distinguished Flying Cross as radio operator and gunner in a B-17 in aerial combat over Nazi Europe. Jimmy has seen action in more than 30 bombing operations, previously was awarded the air medal with three oak leaf clusters for achievement in battle. Official USAAF Photo



Pvt. James (Jay) McShann, who entered the army May 2, is undergoing basic training at Camp Stewart, Ga. . . . Gene Williams, long a bobby-sock favorite as crooner with Johnny Long's band, is now a khaki-clad private. His fans can address him at Co. B, Barracks 15, 1229 Reception Center, Fort Dix, N. J.

T/Sgt. Harold Francis, once 88-er and arranger with Tiny Bradshaw, is doing the same chore for the 153rd Army Ground Forces 14-piece swing band at Camp Stewart, Ga. . . . Art Simmers, formerly bassman with Les Brown and Sonny Dunham; Andy Anderson, guitar; and Tiny Spaeth, ex-piano with Rudolph Friml Jr., form a groovy trio, which entertains coastguardsmen in Puerto Rico. . . . Sgt. Al Pliner, who once was half of the Pliner and Earl piano duo, is leading the band at the Galveston (Texas) army air field.

Marine Pfc. Lawrence Martin, former Art Kassel tram, is leading a swing band, entertaining fighters in the South Pacific. . . . Frank Greer, former arranger for Barnet and Alvino Rey, is working with Lieut. Bobby Byrne's Skyliners in Texas. . . . Pvt. Steve Cole, lead alto with Charlie Barnet, Teddy Powell and Johnny Long, is playing with an army band at Camp Wheeler, Ga. . . . Once trumpet and vocalist with Bob Strong, Pvt. Ray McIntosh grabs top billing as a GI crooner at Camp Fannin, Texas. . . . Cpl. Pat Patterson, ex Teagarden slip-horn man, is leading the dance orchestra at the San Marcos (Texas) army air field.

Sgt. Dino Focosi, veteran of the Johnny McGee, Jack Jenney and Carl (Deacon) Moore bands, is wearing his silver wings after finishing the aerial gunnery school at Harlingen, Texas. . . . Pfc. Wayne Herdell, ex-Sam Donahue pianist, is doing the pianistics for the army band at Romulus Field, Mich. . . . Down in Kentucky at Camp Breckinridge, the band's soloists are: Sgt. Chauncey Houghton, Ellington's clarinet; and Cpl. Russel Procope, ex-Kirby altoist. Band is fronted by S/Sgt. Bob Chestnut, former clevy leader.

Camp T. A. Scott boasts a fine band lineup with: Johnny Hayes (Beckner) trumpet; Spanky McFarland (former Our Gang comedy star) alto sax; Frank Schenck (Al Donahue) bass; Bill Fowler (Sun Valley maestro) guitar; Frank Vernaci (Flo Rito) piano; Jack Athey (Pied Pipers) vocals and Bill O'Brien (Philly leader) drums. . . . Sgt. Chester Scott (Herman and Ray) tram; T/Sgt. Hymie Gunkler, (Chester, Kyser and Burnett) tenor; and Bruce Brush (Four Red Jackets) are top faves with their buddies at Fort Douglas, Utah.

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- A**  
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Agnese, C. (Lake Worth Casino) Ft. Worth, Tex., Clang. 9/7, b; (Blue Moon) Wichita, Kan., Omg. 9/8, b  
Allen, R. (Garrick) Chi., nc  
Armstrong, L. (Regal) Chicago, 9/1-7, t  
Arnheim, G. (Sherman's) San Diego, nc  
Auld, G. (Club Louisiana) Washington, D.C., Clang. 9/14, ne
- B**  
Bardo, B. (Latin Quarter), Chicago, nc  
Barnes, C. (Strand) NYC, Omg. 9/8, t  
Barron, B. (Forest Pk. Highlands) St. Louis, b  
Basle, C. (Sweet's) Oakland, Cal., 9/8-4, b; (Plantation) L.A., Cal., Omg. 9/7, nc  
Benson, B. (Ambassador) Chicago, Clang. 9/10, h; (Baker) Dallas, Omg. 9/14, h  
Bishop, B. (Club Lido) Wichita, Kan., Clang. 9/7; (Rainbow) Denver, Omg. 9/8, b  
Bradshaw, T. (Plantation) L.A., Cal., Clang. 9/7, nc  
Brady, W. (Waldorf-Astoria) NYC, h  
Brigode, A. (Lake Club) Springfield, Ill., Clang. 9/14, nc  
Britton, M. (Golden Gate) San Fran., Cal., Clang. 9/12, t  
Brown, L. (Sherman) Chicago, Omg. 9/8, h  
Buse, H. (Palladium) Hollywood, Cal., Omg. 9/8, b
- C**  
Calloway, C. (Zanzibar) NYC, nc  
Carle, F. (Oriental) Chicago, 9/1-7, t; (Stanley) Pittsburgh, 9/8-14, t  
Carter, B. (Howard) Washington, D.C., 9/1-7, t; (Royal) Baltimore, 9/8-14, t  
Castle, L. (Terrace Room) Newark, N.J., h  
Cavallaro, C. (Mark Hopkins) San Francisco, h  
Coleman, E. (Mocambo) Hollywood, Cal., nc  
Courtney, D. (Palace) Columbus, O., 9/5-7, t; (Adams) Newark, 9/14-20, t  
Cugat, X. (Orpheum) L.A., Cal., 9/5-11, t  
Cummins, B. (Last Frontier) Las Vegas, Nev., h
- D**  
D'Artega, Al (State) Hartford, 9/8-10, t  
DiFardo, T. (Plantation) Dallas, Clang. 9/14, nc  
Donahue, A. (Aragon) Ocean Park, Cal., Clang. 9/12, b  
Dorsey, T. (MGM Studios) Culver City, Cal.  
Duffy, G. (Euclid Beach Park) Cleveland  
Dunham, S. (St. Charles) New Orleans, 9/14-20, t
- E**  
Eckstine, B. (Tic Toc) Boston, 9/3-9, nc  
Eldridge, R. (Club Ball) Washington, D.C., Omg. 9/7, nc  
Ellington, D. (Earle) Philadelphia, 9/1-7, t; (Palace) Canton, O., 9/8-10, t
- F**  
Fields, E. (Royal) Baltimore, 9/1-7, t  
Fields, S. (Copacabana) NYC, Clang. 9/13, nc  
Flo Rito, T. (Coral Gables) Weymouth, Mass., Clang. 9/7, nc  
Foster, C. (Casa Loma) St. Louis, Omg. 9/9, b  
Fuller, W. (Last Word) L.A., Cal., nc
- G**  
Gray, G. (Lakeside Pk.) Denver, Clang. 9/10, b
- H**  
Hamilton, G. (Palmer House) Chi., h  
Hauck, G. (Baker) Dallas, Clang. 9/13, h  
Heidt, H. (Capitol) NYC, t  
Henderson, F. (Club Alabama) Los Angeles, Omg. 9/8, nc  
Herbeck, R. (Muehlebach) K.C., Mo., Clang. 9/7, h; (Club Lido) Wichita, Omg. 9/8, nc  
Herman, W. (Pennsylvania) NYC, h  
Hill, T. (Eastwood Gardens) Detroit, 9/1-10, b  
Hoschund, E. (Clro's) Mexico City, nc  
Howard, E. (Aragon) Chicago, h  
Hudson, D. (Lincoln) NYC, h  
Hugo, B. (Totem Pole) Auburndale, Mass., h
- I**  
International Sweethearts of Rhythm (Club Alabama) L.A., Clang. 9/7, nc
- J**  
Johnson, B. (Savoy) NYC, b  
Joy, J. (Peabody) Memphis, Omg. 9/11, h
- K**  
Kasol, A. (Grand) Evansville, 9/7-13, t  
Kaye, D. (LaSalle) Chicago, h  
Kaye, S. (Astor) NYC, Clang. 9/9, h  
Keller, L. (Casino) Quincy, Ill., Clang. 9/11, nc  
Kendie, S. (Troadero) Hollywood, Cal., Clang. 9/11, nc  
Kenton, S. (Adams) Newark, Clang. 9/6, t  
King, H. (Biltmore) Los Angeles, h  
King, Saunders (Swing Club), L.A., Cal.
- L**  
Leonard, A. (Grand) Evansville, Clang. 9/6, t  
Levant, P. (Muehlebach) Kansas City, Mo., Omg. 9/8, h  
Lewis, T. (Sapsie Maxie's) Hollywood, 9/14-20, t

## Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddie Martin  
ARAGON, Chicago—Eddy Howard  
ARAGON, Ocean Park, Cal.—Al Donahue, Clang. Sept. 12  
ASTOR HOTEL, New York—Sammy Kaye, Clang. Sept. 9  
BILTMORE HOTEL, Los Angeles—Henry King  
BLACKHAWK RESTAURANT, Chicago—Carl Ravazza  
EDGEWATER BEACH HOTEL, Chicago—Emil Vandas  
LINCOLN HOTEL, New York—Dean Hudson  
MARK HOPKINS HOTEL, San Francisco—Carmen Cavallaro  
NEW YORKER HOTEL, New York—Johnny Long  
PALACE HOTEL, San Francisco—Jan Savitt  
PALLADIUM, Hollywood, Cal.—Sonny Dunham; Sept. 5, Henry Busse  
PALMER HOUSE, Chicago—George Hamilton  
PENNSYLVANIA HOTEL, New York—Woody Herman  
ROOSEVELT HOTEL, Washington, D.C.—Tony Pastor, Omg. Sept. 6  
ROSELAND, New York—George Paxton  
SHERMAN HOTEL, Chicago—Jerry Wald; Sept. 8, Les Brown  
TERRACE ROOM, Newark, N.J.—Lee Castle  
TRI-ANON, Chicago—Lawrence Welk  
TRI-ANON, Southgate, Cal.—Joe Sanders  
WALDORF-ASTORIA, New York—Nat Brandwynne  
ZANZIBAR, New York—Cab Calloway

Cal., Omg. 9/12, ne  
Long, J. (New Yorker) NYC, h  
Lopes, V. (Taft) NYC, h  
Lucas, C. (Frolic) Miami, Omg. 9/4, b  
Luneford, J. (On Tour) HFO  
Lyman, A. (Stanley) Pittsburgh, 9/1-7, t; (Palace) Akron, 9/8-11, t; (Copacabana) NYC, Omg. 9/14, ne

**M**  
McIntire, L. (Lexington) NYC, h  
McIntyre, H. (Columbia Studios) Hollywood, Cal.  
Manderson, G. (Hickory House) NYC  
Martin, F. (Ambassador) Los Angeles, h  
Masters, F. (Slapay Maxie's) Hollywood, Cal., Clang. 9/10, ne  
Monroe, V. (Paramount) NYC, Clang. 9/12, t  
Morgan, R. (Claremont) Berkeley, Cal., h

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## Betty Becomes A Bride



Detroit—Bob Chester beams approval as his road manager, Phil Kahl, slips a wedding band on the finger of beautiful Betty Bradley, the vocalist of the Chester crew, on August 2 here.

**N**  
Norro, R. (Downbeat) NYC, ne

**P**  
Pancho (St. Francis) S. F., Cal. h  
Pastor, T. (Roosevelt) Washington, D.C., Omg. 9/6, h  
Paxton, George (Roseland) NYC, b  
Prima, L. (St. Charles) New Orleans, 9/8-14, t

**R**  
Raeburn, B. (Palace) Cleveland, 9/1-7, t; (Oriental) Chicago, 9/8-14, t  
Raffell, Rodd (Band Box) Chicago, ne  
Ravazza, C. (Blackhawk) Chi., t  
Reichman, J. (Jantzen Beach) Portland, Ore., Clang. 9/10, b  
Reid, D. (Claridge) Memphis, Clang. 9/14, h  
Reisman, L. (Stetler) Boston, h  
Reynolds, T. (Apollo) NYC, 9/8-14, t  
Rogers, Billie (Felman Heath Inn) NYC  
Russell, L. (Apollo) NYC, 9/1-7, t

**S**  
Sanders, J. (Trianon) Southgate, Cal., nc  
Sandifer, S. (Van Cleve) Dayton, O., h  
Saunders, H. (St. Anthony's) San Antonio, h  
Saunders, R. (DeLisa) Chi., nc  
Savitt, J. (Palace) San Francisco, h  
Slack, F. (Temple) Rochester, N.Y., 9/1-4, t; (Circle) Indianapolis, 9/8-14, t  
Stone, E. (Peabody) Memphis, h  
Stratner, T. (Clro's) Hollywood, Cal., nc  
Strong, Benny (Bismarck) Chi., h  
Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h

**T**  
Towne, G. (Jefferson) St. Louis, Omg. 9/9, h  
Tucker, T. (Strand) NYC, Clang. 9/7, t

**V**  
Vandas, Emil (Edgewater Beach) Chi., h

**W**  
Wald, J. (Sherman) Chi., Clang. 9/7, h  
Wasson, H. (Club Royale) Savannah, Ga., Clang. 9/9, ne; (Buena Vista) Biloxi, Miss., Omg. 9/12, h  
Welk, L. (Trianon) Chi., h  
Williams, C. (Palace) Cleveland, 9/8-14, t

## Philly Tubman Wounded

Philadelphia — Lieut. Leon Snyderman, who put his drum sticks aside last January to make with the ammunition for Uncle Sam, is back again as a casualty of the fighting in France.

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## BANDS DUG BY THE Beat

**HERBIE FIELDS**  
(Reviewed at the Fair Grounds, Trenton, N.J.)

This is the second band that Herbie Fields has organized since coming out of the army less than a year ago, the first having been too good to last, apparently. As I understand it, the few bookers who heard the original band shook their heads dubiously and turned thumbs down.

"Too advanced," they cried. "The public won't understand it."

Herbie has taken the advice of these bookers in part. Still interesting musically, his band has been toned down from a startlingly original jump crew to something a few notches above any other good swing band.

The saving grace is Herbie's own horn work. Fortunately, the bookers haven't changed that. In fact, they think it's great because he makes with the frantic posture and the wild reaching-for-the-note-that-comes-out-of-the-bottom-of-the-horn, even while playing fine jazz. As the most inexperienced bookers will assure you, it's gotta look good to sell.

Otherwise and to date, the band has some good arrangements (supplied by ex-leader Justin Stone and some of the boys in the band) plus a handful of promising but still unpolished jazzmen like trumpeter Walter Robertson, bassist Jerry Cox and trombonist Bill Granzow.

Because it may not be quite fair to review a band on the basis of what it used to do or on what I might like it to do, I'll repeat for the benefit of any promoters sitting in that Herbie Field's new band is an above average musical organization and an excellent commercial bet. It should click with ease.

Personnel: Herbie Fields, tenor, also soprano, clarinet and vocals; sax—Ray Collins, Joe Lenza, Dave Parton, Buddy Bobo, Sy Oviya; trumpets—Jimmy Rossi, Walt Robertson, Nelson Shelday, Dick Allen; trombones—Howard Stratton, Bill Granzow, Dave Fliman; rhythm—Al Courtney (guitar), Sonny Mancos (drums), Johnny Irving (piano and vibraphone), Jerry Cox (bass); vocalist—Carole Kay.—*fac.*

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# The BANDBOX

By BILL DUGAN

New Clubs: Harry James—Jane Haworowsky, Newport, N. H. . . Jack Fulton (CBS singer)—La-verne Woods, 1217 8th Ave., Fort Worth 4, Tex. . . Allan Jones—Dorothy Mayer, 85 Astor St., Newark 5, N. J. . . Frank Parker—Dorothy Mayer, 85 Astor St., N. J. . . Norman Russell (WLW haritone)—Wanda Perkins, 18 Poplar St., Elmwood Place 16, O.

The American Jazz Club—Bob Nelson, 32-11 149 St., Flushing, N. Y. . . The Mellow Fellows (Frank Sinatra and Gene Williams)—Verna Brown, Johnson's Corner, Boothwyn, Pa., and Betty Lou Brown, Manokin, Somerset Co., Md. . . Semper Sinatra—Mary Wels or Josie Bunder, 237 Webster Ave., Bronx 57, N. Y. . . Corky Corcoran—Terrie Williams, 461 S. Hancock St., Wilkes-Barre, Pa. . . The Silver Shields of Sinatra—Terry Taylor, 7202 Astor Rd., Cleveland 5, O. . . Jerry Wald—Mary Graves, 353 Amsterdam Ave., N. Y. 23, N. Y. . . Hal Derwin—Patty Berry, 1808 Detroit Ave., Toledo 6, O. . . Carol King, 159 Chittenden St., Akron 5, O., has the Akron branch of the Warren Covington club, The Warrenettes . . . The Solid Set is celebrating its second anniversary this month and wants to increase membership. New address is 2215 Vories St., St. Joseph 62, Mo. . . The Tommy Ryan fan club was a year old last month. Prospective members write to Betty Sick, 12900 Beachwood, Cleveland 5, O. . . Shirley Jones, 467 Tompkins Ave., Akron 5, O., announces the first anniversary of her Johnny Long club September 1 . . . F. Eagleton, 2400 57th Ave., Oakland 1, Cal., has a used fan press to dispose of any fan club interested . . . Alibeth Howell is turning over her Harry James fan club to Marie Joekel, 206 Ivy Rock Lane, Westgate Hills, Pa., because she is going to college . . . Gladys Fabiano, 303 Sanford Ave., Newark, N. J., wants

merely of differences in music, it still takes a hit record, according to the trade, to focus enough attention on a good band to insure its success. True—but there is a day-by-day focussing process which counts almost as much—and once you're on the way, for twice as much—and it's something that most bands never seem to have the time or the ability to get at. It's especially important now and after the war when bands more than ever before are being led by young guys just out of service who have no real training in show business other than their music, and therefore no

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Sept. 10—Bob Dorsey  
Sept. 11—Shad Anderson  
Sept. 12—Denny Dennis, Shep Fields

More New Jersey members for her Lon-Gene club (Johnny Long and Gene Williams) . . . Virginia Haywood, 607 S. Hamline Ave., St. Paul 5, Minn., announces a membership drive for the Dick Haymes Associates . . . All Sinatra clubs should address their mail to George Evans, 1775 Broadway, New York . . . Sinatraly Yours has been renamed The Swooners Union, Inc. Pearl Palmer, 3116 Ave. P., Brooklyn 10, N. Y., is vice-pres. . . Iris Ronda, 20 West 104 St., New York 25, N. Y., has been made vice-pres. of Hazel Siena's Mel Powell club.

Clubs wanting new members: Danny O'Neill—Anne Oliviera, 306 S. Campbell Ave., Chicago 12, Ill. . . Neal Hefti (Woody Herman trumpeter)—Mary Howard, 461 Grace St., Pittsburgh, Pa. . . Johnny Long—Catharine Holzhauser, 66-28 75 St., Middle Village, L. I. N. Y. . . Duke Collegians (Johnny Long)—Lenore Padua, 59-61 54 St., Maspeth, L. I. N. Y. . . Bob Matthews—Dolores Nime, 753 Cummins St., Akron 7, O. . . Tex Satterwhite, Benny Benson and Dale Pearce (T. Dorsey sidemen)—Audrey Koeh, 77 Lafayette St., Williston Park, L. I. N. Y. . . Jayne Walton (Lawrence Welk vocalist)—Virginia Deane Crawford, Pleasant Plains, Ill. . . Danny Droolers (Danny Baxter, Curt Sykes trumpeter)—Lillian McCarty, R. R. #, Box 117, Indianapolis 44, Ind.

## When Johnny Comes Marching Home

(Jumped from Page One)

merely of differences in music, it still takes a hit record, according to the trade, to focus enough attention on a good band to insure its success. True—but there is a day-by-day focussing process which counts almost as much—and once you're on the way, for twice as much—and it's something that most bands never seem to have the time or the ability to get at. It's especially important now and after the war when bands more than ever before are being led by young guys just out of service who have no real training in show business other than their music, and therefore no

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training at selling their product, even if the thing itself is worth many times its price.

Being corny in an attempt to be commercial isn't being smart—it's just being lazy. Look at Ellington for example. No one ever called him corny—but no one could deny that his famous stage opening behind a scrim playing a medley of tunes he had written plus his theme was one of the most commercially successful ways ever tried of presenting a band on the stage—good enough so that Charlie Barnet imitated it years afterwards to cheers from critics and audience alike.

The same goes for the stunt of dynamics that Claude Thornhill used to showcase his piano—just before he started you often would get fff passages of brass, reinforced by French horns, dropping off to the sly tinklings of Thornhill's piano. Obviously a stunt—but still tasteful—and certainly successful.

These are the things which make the difference between good bands that click and good bands that don't. The public isn't interested in music the way we are—it isn't going to come looking for good music—good music instead must come looking for the public—and in tasteful garb at that. I claim you can sell great jazz as well as Lombardo if you handle it properly—that to be commercial is not an admission of defeat, but a great compliment, as long as your music is sound too.

Wherefore, with so many guys now in service hoping to start bands when it's over, I suggest some smart apple start an agency for selling production to bands—teaching units the principles of lighting, staging, and presentation, so as to give those that want to do the extra work, a head start on selling good musical wares, not junk, to the public.

The agencies and the theaters are supposed to have men capable of doing this—but too often they aren't, and too often they are too busy. It's up to leaders and musicians to get it for themselves—and once and for all discard the idea that making your music palatable means making it sugary.

(Next: XIII—"AFM")

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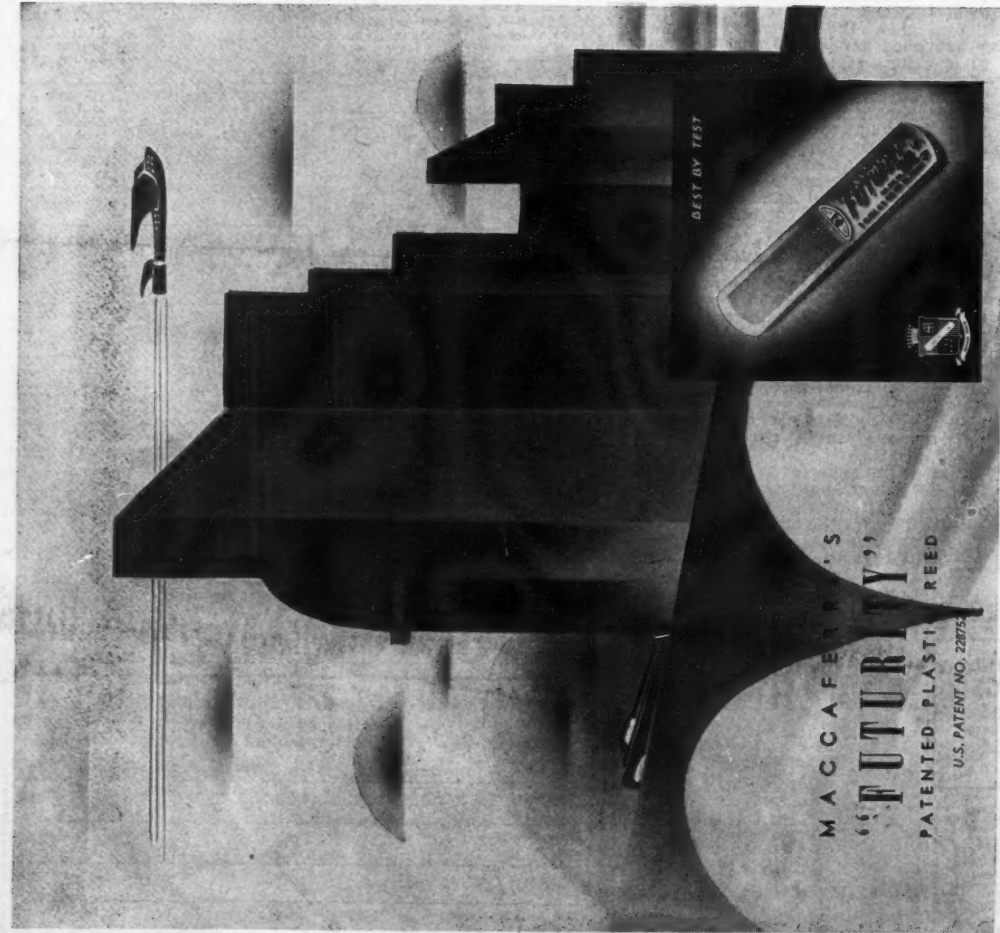
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